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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



ELM
SMANN
ACH



SIR CHARLES VILLIERS STANFORD

IEDEMANN BACH," a new opera on the life and romance of the great 's son, and introducing several of the 's themes, had a pleasant reception given on January 23rd at the Civic of Berlin. The libretto, by Rudolf , brought out some criticism for its hat too-frivolous presentation of rather prosaic son; but the musical by Paul Graener is said to be of a ant, smooth and tuneful tissue."

GILBERT AND SULLIVAN COM- has been touring New Zealand; and, te the prevailing depression," the operas are proving their drawing , with Gustave Slapoffski as conduc- And Sir Arthur Sullivan fondly hoped is name would live as the composer of erious works as "The Golden Legend" is compositions for orchestra, whilst ught lightly of these operetta classics.

E PORTLAND JUNIOR SYM- NY ORCHESTRA (Oregon), with -seven members, and with Jacques kovitch as conductor, recently closed ason with a concert which included Surprise Symphony" of Haydn, and by Mendelssohn and Tchaikovsky. As elty, the "Peer Gynt Suite" of Grieg presented with a student conductor, ie Linden.

E BEETHOVEN PRIZE, awarded ully since 1927, by the Prussian State, one this year to Max von Schillings, oser, conductor and for some years lirector-general of the Berlin Staats- Among previous recipients of this nition have been Hans Pfitzner, Emil Rezniček, Heinrich Kaminski and Paul

ORGE GILBERT MARBLE finished, pril 3rd, fifty years of service as or- t of St. Paul's Universalist Church of den, Connecticut.

HE NATIONAL BOARD OF DI- TORS of the National Federation of c Clubs met in Washington, D. C. from 9th to 15th. American Folk Music, rican Opera and Opera in English were cts for discussion; and a program by winners in the recent Young Artists est was an interesting event.



VAN LEVIN

RAVEL'S new Concerto for Piano, the creation of which is said by the composer to have taken two years of hard labor, had its double American première on April 22nd when performed by both the Boston Symphony Orchestra and the Philadelphia Orchestra. The composer has called the work "a concerto, aiming less at profundity at setting in relief the virtuosity of pianist;" yet he displays command of estration and attains many unusual and tillating effects. At the Philadelphia formance Sylvan Levin was soloist and an ovation.

THE PHILADELPHIA OPERATIC SOCIETY, oldest of America's organizations producing grand opera in English, celebrated its twenty-fifth anniversary on April 26, with a performance of Gounod's "Faust," with Henri Scott as *Mephistopheles,* Marvel Biddel as *Marguerite* and Herman Gatter as *Faust.* "Faust" was the work presented at the inauguration of the Society, on April 16, 1907; and Mr. Scott appeared for the first time on any operatic stage by singing the rôle of *Mephistopheles* on January 30, 1908, when this organization gave a second performance of the Gounod masterpiece.

THE AMERICAN BANDMASTER'S ASSOCIATION held its third annual convention in Washington, D. C. early in April, with prominent band leaders of Canada and the United States in attendance. A three hundred dollar scholarship at the National Music Camp at Interlochen, Michigan, was established for a wind instrument player. Mr. Edwin Franko Goldman, founder of the organization, was reëlected president.

THE "ELEKTRA" of Richard Strauss recently had a revival at historic La Scala of Milan, under the baton of Ettore Panizza. The composer was present, shared numerous curtain calls and then received an ovation when he appeared alone on the proscenium. When first produced on this stage in 1909, the same work was received with stormy hostility.

ST. LOUIS MUNICIPAL OPERA at Forest Park might well be emulated in its business management, by other communities and managements. On May 1st $70,000 worth of tickets were already sold and two-thirds of the $150,000 guarantee fund were subscribed. The interesting angle on this guarantee fund is that it is said that in thirteen years it never has been touched; for each season has left a net profit, that of last year being reported as $30,000. Such is opera under efficient business management.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, of Philadelphia, with Ben Stad as founder-director, gave a program of old English music by Byrd, Morley and Gibbons, as a feature of the dedication of the Folger Shakespeare Library of Washington, D. C., on April 23rd, the two hundred and sixty-eight anniversary of the birth of the poet-dramatist.

THE WANGANUI ORCHESTRAL SOCIETY (New Zealand) has a lineal descent of fifty years, with a series of distinguished conductors. Will Hutchens is its present leader, and its president, Herbert Collier, who also plays the first violoncello, has been active in orchestral music in Wanganui for fifty years.

HUGO KAUN, well known German composer, died on April 2nd, in Berlin, at the age of sixty-nine. His name is rather familiar in America through his activities in Milwaukee, where for fifteen years he was prominent as an orchestral conductor and as teacher.

MARY CARR MOORE, of Los Angeles, has been awarded the prize in the Composers' Contest of the National League of American Pen-Women. The successful work was her "Four Love Songs," a suite for voice, strings and piano.

ARTURO TOSCANINI came all the way from Italy to conduct a concert in Carnegie Hall of New York, for the benefit of unemployed musicians. And the Maestro both bore his own expenses and accepted no honorarium. The result was about twenty-five thousand dollars to be distributed among needy fellow-musicians.

MME. SCHUMANN-HEINK is dear to the heart of the world as, first of all, a wonderful mother. And now she is reported to have passed to the training of a second generation by undertaking the education of her granddaughter, Zelda, for the stage. Dare we wonder if "Ernestine the Great" practices the precepts announced some few years ago when she proclaimed, "The reason so many daughters have no better technic at the piano is that their mothers had a so poor technic with the slipper?"



ERICH KLEIBER

THE PHILHARMONIC - SYMPHONY ORCHESTRA of New York gave in the last season one hundred and twenty-six concerts. Toscanini was probably the most favored conductor, with Sir Thomas Beecham, Ossip Gabrilowitsch, Vladimir Gorschmann, Erich Kleiber, Hans Lange and Ottorino Respighi as popular colleagues. Of the composers represented on the programs, thirteen were German, eleven Austrian, eight French, seven Italian, seven Russian, five American, four Czech, three English, and one each of Polish, Spanish, Finnish, Belgian and Moravian nationality. Beethoven, Mozart, Brahms and Strauss were most often heard; and of the many new works presented none was sensationally successful.

THE NORTH SHORE FESTIVAL, at Evanston, Illinois, from May 23rd to 28th, was rich in commemoration performances. The Brahms "Requiem" was given in memory of the late Peter Christian Lutkin, founder and long conductor of the festivals; Haydn's "Seasons" was performed in celebration of the master's two hundredth anniversary; and there was a presentation of John Alden Carpenter's "Song of Faith" written in commemoration of the second centennial of the birth of George Washington.

THE NEW YORK OPERA COMIQUE, which is an outgrowth of the redoubtable Kendall Mussey's "Little Theater Opera Company," announces that for next season it will desert the Heckscher Theater and Fifth Avenue for a "place in the sun" of Broadway. Good luck! No recent movement has done more for the development of a taste for opera in our own tongue.

THE CAPE TOWN ORCHESTRA (South Africa) devoted the first half of its program of March 17th to British composers. The works presented were the *Irish Rhapsody, No. 1* of Sir Charles Villiers Stanford; the *English Rhapsody "Brigg Fair,"* of Frederick Delius; and the *Theme and Six Diversions* of Edward German. The second half of the program was devoted to the "Pastoral Symphony" of Beethoven.

ANTONIO VERETTI'S first opera, "Il Favorito del Re (The King's Favorite)," recently had its première at La Scala of Milan and at the same time created the noisiest uproar heard in that staid theater for many a year. Veretti is one of Italy's advanced modernists. The audience sat in stiffly respectable wonderment through the first act; but when the curtain rose on the second and a Negro jazz band struck up noisily on the stage, this "profanation" of famous La Scala started a demonstration which grew "progressively worse" to the end of the work.

THE BERLIN PHILHARMONIC ORCHESTRA celebrated on April 17th its fiftieth anniversary. On behalf of President Hindenberg, a Goethe Gold Medal was presented to Wilhelm Furtwängler. Mayor Heinrich Sahm announced a municipal subsidy that will assure the permanency of the organization. Two conductors of an earlier day were Hans von Bülow and Artur Nikisch.

"PAPA" HAYDN'S two hundredth anniversary has been receiving rather general celebration, more especially in Austria. The great international event, such as recently marked the Beethoven and Schubert centennials, was not undertaken for Haydn, because of the unfortunate financial conditions now world prevalent.

THE TORONTO SYMPHONY ORCHESTRA, with Dr. Ernest MacMillan as conductor, gave for its ninth concert of the season a program of British music consisting of compositions of Purcell, Holst, Delius and Williams. In the "Benedicite Omnia Opera" for soprano, chorus and orchestra, by Vaughan Williams, the Conservatory Choir assisted.



PHILIP JAMES

PHILIP JAMES has won the first prize of five thousand dollars, in the National Broadcasting Company Contest for orchestral compositions, with his *Station WGZBX,* which was presented by M. H. Aylesworth. Max Wald took second prize ($2,500) with his *The Dancer Dead;* Carl Eppert, third ($1,250), with his *Traffic;* Florence Grandland Galajikian, fourth ($750) with her *Symphonic Intermezzo;* and Nicolai Berezowsky, fifth ($500) with his *Sinfonietta.* All are native Americans except Mr. Berezowsky who was born in Russia but is a naturalized citizen of the United States.

(Continued on page 525)

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CONTENTS

World of Music 457
Editorials 461
Chant d'un Voyageur ..... *J. F. Cooke* 463
Musical Jargon of the Radio Clarified ..... *E. E. Hipsher* 464
How Everyone May Memorize Music ..... *I. Freed* 465
Musical Skyscrapers ..... *M. W. Ross* 466
Importance of Elimination ..... *G. White* 466
Weight Touch ..... *E. Horowitz* 466
What they Wanted 466
What the Musician Should Know about Broadcasting ..... *H. F. Parks* 467
Music as a Cure for Mental Depression ..... *M. Boguslawski* 469
Standard Music Extension Course ..... *J. Thompson* 470
An American Operatic Mecca ..... *G. D. Gunn* 471
Keeping Time ..... *Sister M. Charles* 472
Half Million in Musical Scholarships ..... *R. R. Peery* 472
High Lights in the World's Famous Piano Methods. *F. Leonard* 473
The Mechanical Side of Piano Playing ..... *T. L. Rickaby* 474
The Musical Education of Adam Henry ..... *R. Clark* 475
Turning Morning to Profit ..... *M. A. Erb* 476
Records and Radio ..... *P. H. Reed* 476
Qualifications of a Public School Music Teacher. *P. W. Dykema* 477
Band and Orchestra Department ..... *V. J. Grabel* 478
The Concert Band as an Art Medium ..... *C. Busch* 478
Proper Employment of Percussion ..... *G. C. Bainum* 478
Teachers' Round Table ..... *C. G. Hamilton* 479
The Divine Chopin ..... *F. Berger* 480
Educational Study Notes ..... *R. R. Peery* 505
Singer's Etude 506
Secrets of Good Singing ..... *F. Edwards* 506
Modulating Voice for Microphone ..... *W. A. Skiles* 507
Silent Singing ..... *I. Kellogg* 507
Organist's Etude 508
Organ and Piano Duos ..... *T. L. Rickaby* 508
Reserving the Organ Pedal ..... *W. Reed* 509
Etude Enthusiasm ..... *Rolanski Tan* 509
Organ and Choir Questions and Answers ..... *H. S. Fry* 510
Immortal Melodies Contest, the Outcome 511
Violinist's Etude ..... *R. Braine* 512
How Capet Taught ..... *E. L. Winn* 512
Choosing a Cheap Fiddle ..... *S. G. Hedges* 512
Slower Spiccato ..... *J. Suter* 513
Music Has no Limitations ..... *M. L. Grace* 513
How Hold Violin ..... *J. T. Paulos* 513
Violin Questions Answered ..... *R. Braine* 514
Questions and Answers ..... *A. de Guichard* 515
Voice Questions Answered ..... *F. W. Wodell* 516
What do People Listen to on the Radio? ..... *G. H. Eckhardt* 517
One Way to Gain a Larger Class ..... *A. V. O'Brien* 518
Practice ..... *C. F. Thompson* 519
Books on Music Reviewed 520
Letters from Etude Friends 514
Junior Etude ..... *E. Gest* 526

MUSIC

Fascinating Pieces for the Musical Home

Springtime in Chinatown ..... *V. Renton* 481
On Wings of the Wind ..... *W. Hodson* 482
Gipsy Night ..... *E. Poldini* 484
Rippling Waters ..... *M. L. Preston* 485
Danse Ecossaise ..... *F. T. Baker* 486
Ballet, from Faust ..... *C. Gounod* 487

Master Works

Minuet ..... *I. Boccherini* 489
Serenade ..... *S. Rachmaninoff* 490
Romanze ..... *R. Schumann* 492

Outstanding Vocal and Instrumental Novelties

Saviour, Like a Shepherd Lead Us (Vocal) ..... *H. Mohr* 493
A Road Song (Vocal) ..... *J. E. Roberts* 494
The Princeton Cannon Song (Four Hands) *J. F. Hewitt and A. H. Osborn* 496
Andante, from Sonatina (Organ) ..... *J. H. Rogers* 498
Forest Flowers (Violin & Piano) ..... *F. B. De Leone* 499

Delightful Pieces for Junior Etude Readers

Song of the Drum (Orchestra) ..... *A. P. Risher* 500
March of the Giants ..... *C. E. Kantzler* 502
The Trotting Pony ..... *M. M. Watson* 502
Star Gazers ..... *F. H. Grey* 503
Jolly Jugglers ..... *C. W. Kern* 503
Rocked by the Breeze ..... *M. Adair* 504
Moods and Modes ..... *F. Groton* 504

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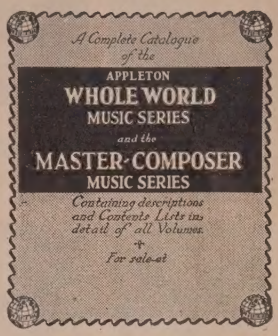
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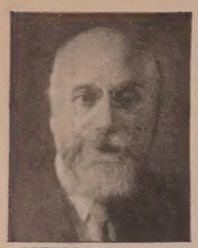
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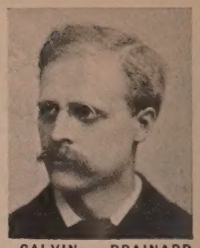
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ARTURO BUZZI-PECCIA—B. in Milan, Italy. Composer and teacher. Studied at Royal Cons., Milan. Has written symphonic poems, an opera and songs.



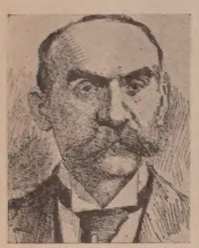
CHARLES WAKEFIELD CADMAN—B. Dec. 24, 1881, Johnstown, Pa. Composer. Authority on Indian music. His opera, **Shanewis,** produced at Metro. Wrote **At Dawning.**



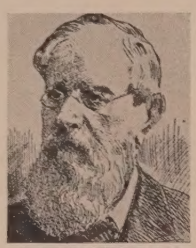
CALVIN BRAINARD CADY—B. June 21, 1851, Barry, Ill.; d. May 30, 1928. Educator and writer. Studied at Oberlin, Ohio, and Leipzig Cons. Lived in Portland, Ore.



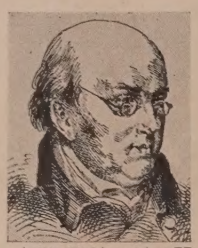
MME. CHARLOTTE CAHIER—B. in Nash Tenn. Contralto. Pupil Jean de Reszké. Op appearances in Euro New York. Reside Berlin.



ALFRED JAMES CALDICOTT—B. Nov. 26, 1842, Worcester, Eng.; d. Oct. 24, 1897. Organist and composer. Pupil of Moscheles and Richter. Wrote cantatas, operettas.



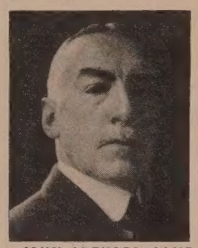
JOHN BAPTISTE CALKIN—B. Mar. 16, 1827, London; d. May 15, 1905. Pianist, organist and composer. Anthems, hymn-tunes and organ music. Wrote **Festal March.**



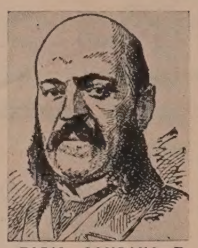
JOHN WALL CALLCOTT—B. Nov. 20, 1766, Kensington; d. May 15, 1821. Composer. Mus. Doc. (Oxon.) 1800. His **Grammar of Music** a standard elementary text-book.



EMMA CALVÉ—B. in France, 1864. Operatic soprano. Debut at Brussels, 1882. Has appeared in leading opera houses of the world. First visited America in 1893.



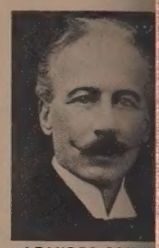
JOHN SPENCER CAMP—B. Jan. 30, 1858, Middletown, Conn. Organist and composer. Studied with Shelley, Buck and Dvořák. Founding member A.G.O.



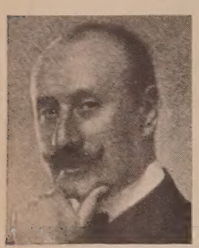
FABIO CAMPANA—B. Jan. 14, 1819, Leghorn, Italy; d. Jan. 14, 1882. Composer and teacher. Settled in London about 1850. Wrote several operas and many songs.



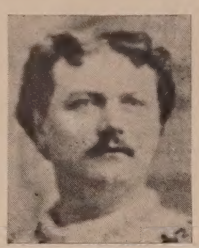
GIUSEPPE CAMPANARI—B. Nov. 17, 1858, Venice; d. May 21, 1927. Operatic baritone. First trained as cellist. Came to U. S. 1884. Many years at Metro. O. H.



LEANDRO CAMPA—B. Oct. 20, 1857, Italy. Violinist and poser. Studied at Cons. Debut at 1881. Wrote several books for violin.



CLEOFONTE CAMPANINI—B. Sept. 1, 1860, Parma, Italy; d. Dec. 19, 1919. Conductor. Came to U. S. in 1883. Long associated with Chicago Opera Company.



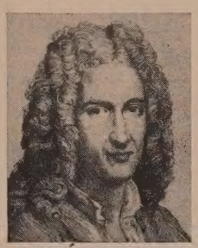
ITALO CAMPANINI—B. June 29, 1846, Parma, Italy; d. Nov. 22, 1896. Operatic tenor. Appeared in England, Italy and America. Lived in N. Y. from 1880.



LEROY B. CAMPBELL—B. Apr. 30, 1873, Jasper, N. Y. Pianist and teacher. Grad. Oberlin Coll. Pupil of Reinecke and Jadassohn. Located at Warren, Pa.



LOUIS CAMPBELL-TIPTON—B. Nov. 21, 1877, Chicago; d. May 1, 1921. Composer. Stud. at Leipzig Cons. Lived in Paris from 1901. Best-known song: **A Spirit-Flower.**



ANDRÉ CAMPRA—B. Dec. 4, 1660, Aix, Provence; d. July 29, 1744. Dramatic composer. Conductor, Royal Orch., Paris, 1722. Wrote operas, motets and cantatas.



T. FREDERICK H. CANDLYN—B. Davenham, Eng., 1892. Organist and composer. Choirmaster, St. Paul's Church, Albany. Has written anthems, cantatas and songs.



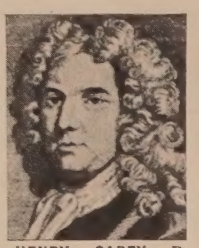
MICHELE E. CARAFA DE COLOBRANO—B. Nov. 17, 1787, Naples; d. July 26, 1872. Composer and teacher. Prof. of Comp., Paris Cons., 1840. Wrote 35 operas.



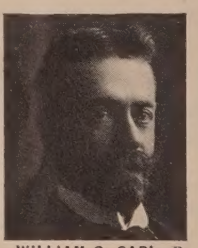
FREDERICK CA—B. Apr. 18, 18 Quapaw Indian Reser Violinist and lect dian music. Stud Amer., France, and Inst., Phila.



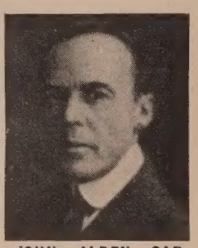
BRUCE CAREY—B. at Hamilton, Ontario. Music educator. Stud. with Vesetti, Cummings, Braggiotte and Neidhardt. Fac., Girard Coll., Phila., since 1922.



HENRY CAREY—B. about 1690; d. Oct. 4, 1743. Composer. Practically self-taught. **God Save the King** claimed as his. Wrote **Sally in Our Alley.**



WILLIAM C. CARL—B. Mar. 2, 1865, Bloomfield, N. J. Organist. Pupil of Guilmant. Has toured Europe and America as recitalist. Founding member A.G.O.



JOHN ALDEN CARPENTER—B. Feb. 28, 1876, Park Ridge, Ill. Composer. Stud. with John K. Paine, Harvard, and Edward Elgar. Has written symphonies, ballets.



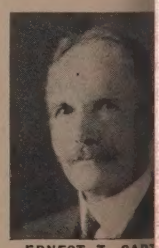
TERESA CARREÑO—B. Dec. 22, 1853, Caracas, Venezuela; d. June 12, 1917. Pianist. Pupil of Mathias and Rubinstein. N. Y. debut at 9. Toured Europe and U. S.



MARIA CARRERAS—B. in Rome, Italy. Pianist. Pupil of Giovanni Sgambati. Has appeared in England, Europe and So. America. New York debut, 1923.



JEAN WARREN CARRICK—B. in Rochester, N. Y. Pianist, teacher and writer. Amer. training. Dean of the Dunning System of music study. Resides in Portland, Ore.



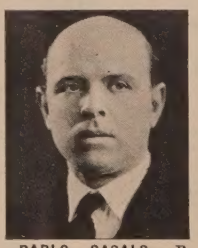
ERNEST T. CART—B. Sept. 3, 1866, N. J. Organist, co and conductor. E New York and Berlin sides in N. Y. Com orch. and voice.



ENRICO CARUSO—B. Feb. 25, 1873, Naples, Italy; d. Aug. 2, 1921. Great operatic tenor. N. Y. debut, 1903. Appeared in leading opera houses of the world.



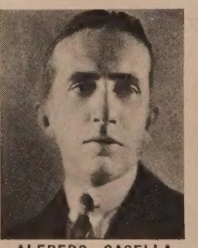
ANNIE LOUISE CARY—B. Oct. 22, 1842, Wayne, Me.; d. Apr. 3, 1921. Contralto. Stud. in Boston and Milan. Sang in Brussels, London, Petrograd and U. S.



PABLO CASALS—B. Dec. 30, 1876, Vendrell, Spain. Cello virtuoso. Stud. in Barcelona and Madrid. Solo cellist at the Paris Opera. First Amer. tour in 1901.



ANNA CASE—B. in Clinton, N. J. Soprano. Pupil of Mme. Ohrstrom-Renard. Member Metro. Opera Co., 1909-16. Has concertized in U. S., Europe and Canada.



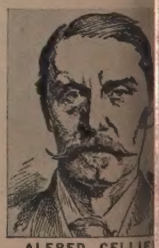
ALFREDO CASELLA—B. July 25, 1883, Turin. Pianist, conductor and composer. Stud. at Paris Cons. Many compositions for piano, voice and orchestra.



LINA CAVALIERI—B. Dec. 25, 1874, Rome, Italy. Operatic soprano. Debut, Lisbon, 1901. Popular in America. Mem. Metro. and Chicago Opera Companies.



SAINT CECILIA—A Christian martyr, d. Rome, A. D. 230. Regarded as the patron saint of music and is the legendary inventor of the organ.



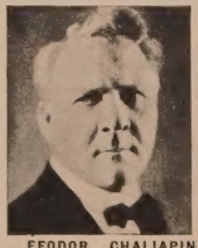
ALFRED CELLIE—Dec. 1, 1844, Ha London; d. Dec. 28, Composer of light Cond., Covent Garden certs. Wrote many p operettas.



GEORGE W. CHADWICK—B. Nov. 13, 1854, Lowell, Mass.; d. Apr. 4, 1931. Composer. Stud. with Reinecke, Jadassohn and Rheinberger. Dir., New Eng. Cons., 1897.



LUCIEN G. CHAFFIN—B. Mar. 23, 1846, Worcester, Mass. Organist and composer. Grad., Brown Univ., 1867. Many anthems, songs and organ pieces.



FEODOR CHALIAPIN—B. Feb. 13, 1873, Kazan, Russia. Operatic basso. Debut, Petrograd, 1894. Has sung with Drury Lane Opera, London, Metro. and Chicago.



CECILE CHAMINADE—B. Aug. 8, 1861, Paris. Composer. Pupil of Godard. Debut as pianist at 18. Best known for her piano pieces. Wrote **The Scarf Dance, Flatterer.**

MARIO CHAMLEE—B. May 29, 1892, Los Angeles, Calif. Operatic tenor. Stud. at Univ. of So. Calif. Debut at Metro. O. H., 1920. Served with A.E.F. in France.

ELADIS A. CHAO—Spanish composer and teacher. Resident of Madrid, Spain. Composer of numerous songs. Wrote **Yet Will I Love Thee.**

GUSTAVE CHARPENTIER—B. June 25, 1860, Lorraine. Composer. Pupil of Pessard and Massenet. Prix de Rome, 1887. Best-known for his opera, **Louise.**

MARY WOOD C—B. in Brooklyn, Pianist, educator an thor. Stud. at New Cons., Boston and in lin. Wrote **Natural in Piano Technic.**

"Making the Music Teacher's Advertising Pay"

AMERICANS are the greatest advertisers in the world. Many social economists attribute our enormous world success to the fact that we have so persistently and so intelligently presented our products that millions have been kept continuously and prosperously employed.

Advertising is the fire which, properly directed, creates a very large part of our productive energy. It is a power which now, above all things, should be intensely directed upon our proposed activities for the coming season. The music teacher who, through any foolish class priggishness, turns up his nose at advertising this year deserves all the penalties of failure that can be heaped upon him.

The Editor is personally a great believer in the value of a good circular properly distributed. It goes back to the time when he issued a very simple circular in New York City to which he was able to attribute returns amounting to nearly three thousand dollars. The circular and the distribution cost about fifteen dollars. Most of them were given out by hand, when opportunity presented. It was reckoned this way. The circular attracted pupils who would not have come through any other channel; and these pupils, during the time they continued study, paid $3,000.00 for lessons. Rarely does a business man issue advertising that draws more than ten times the cost of the advertising. Here it drew two hundred times the cost.

The circular that pays is the one that is aimed directly at securing returns of a definite character. Alas, most circulars seem to be put together for biographical purposes and the stupid gratification of the teacher's vanity. The selfish reader of your circular is interested in the details of your personal career only to the extent of those things that will help him to become a better player in the event that he engages you as teacher. He is interested and impressed by those things that may convince him that music is a real investment and not merely the indulgence in something which he might at some time look upon as an extravagance. For years THE ETUDE has been saturated with all kinds of articles dealing with every phase of music as a practical necessity. We have printed over and over again scores of statements regarding the great men of all lands who have found music of inestimable practical value in their lives. We shall be glad to have our teacher readers use in their circulars any of these statements, without cost. We put them there in the hope that they would be thus employed.

Your circular should be in good taste, not over-worded; and above all things it should be original. Remember that the word advertise comes from the Latin words *ad* and *verto* meaning literally *to turn to* or *to turn aside*. If your advertisement is like every other one your possible customers have seen, it will not command attention, the first magnet in all advertising. The second thing it must do is to create desire, and the third thing is to focus that desire upon what you have to sell. These are the great essentials of all advertising. Usually the most successful business men, whether they are selling circuses, railroads or washing machines, are the ones who know how to induce sales and to continue sales for needed articles, by a knowledge of these principles.

Dr. Henry C. Link, Secretary of the Psychological Corporation of New York, in his excellent "The New Psychology of Selling and Advertising," classifies the main principles of a successful advertisement thus:

1. "It must arouse attention, that is, it must be seen.
2. It must arouse interest, that is, it must be read.
3. It must produce conviction, that is, be believed.
4. It must impress the memory, that is, be remembered.
5. It must produce a response, that is, be acted upon."

Therefore make your musical advertisement: 1. attractive in appearance (good paper, printing and cuts); 2. novel—that is, different—in text and freshness of approach; 3. adequate in arguments that do not produce counter arguments that mean sales resistance; 4. impressive in style and facts that cannot be readily forgotten; 5. activating, so that the reader will take steps at once to consider a course of music study with you.

General newspaper advertising is a problem to many teachers. Your editor never found that it was very profitable. In the smaller city and town it may pay; but in the large city, with papers displaying so many thousands of lines of advertising of all kinds, the advertisement of the average teacher is lost. The private teacher cannot afford to take sufficient space to make his announcement count. The exception sometimes is a special musical section in which musical advertising is segregated. Even here, however, he is obliged to pay for circulation which rarely touches the class from which he may expect patronage. The conservatory in which the interests of large groups of teachers are pooled may take space sufficient to secure compensating results and yet avoid adding disastrously to the overhead of operation.

Advertising in the musical papers of the newspaper type is profitable or not profitable largely in proportion to the reputation of the individual advertising. If the teacher has a national reputation of sufficient dimensions to draw pupils from other cities or from a large district it usually pays him well to keep his name before the public. In this way his reputation expands. Pupils who patronize such teachers do so with the prospect of sharing in that reputation. The cumulative effect of such advertising over a period of years is often very strong. It is a great mistake for a teacher not to follow up his advertising investment of this kind. It is a legitimate part of his expense of operation and is the last thing which he can afford to curtail. Here again he must consider the strength of appeal of the papers employed. Don't pay for waste circulation. Go out to the field in which there are logically the most prospective pupils. For this reason many have found the musical educational monthly magazines of real pulling power because they reach musical homes more particularly than groups of professional musicians. In addition to this the magazine is of permanent value and because it is kept in use for months and years

Samuel Wadſworth

BEGS leave to inform the Publick, but the Female Sex in particular, that he has opened a SINGING-SCHOOL for their Uſe, at his Dwelling-Houſe near the Town-Houſe, to be kept on Tueſday and Friday Evenings, from 6 to 9 o'Clock. If any of the Sex are deſirous of being inſtructed in this beautiful Science, they ſhall be inſtructed in the neweſt Method.

Ye Female Sex, I pray draw near,
To Muſic ſweet pray lend an Ear;
Young Virgins all with beauteous Voice,
Make muſic Harmony your Choice.

Philo Muſico.

AN EARLY AMERICAN MUSICAL ADVERTISEMENT

This quaint announcement appeared in a paper in Salem, Massachusetts, some time before the Revolutionary War.

it affords the teacher-advertiser an exposure of his advertisement for a far longer period than does the newspaper.

In preparing your advertising, study your own problems and write your own copy. Do your own thinking. Above all things, don't write too much. You can be helped by reading such books as the "Musicians' Business Manual" by George C. Bender and "Teaching Music and Making It Pay" by Doron K. Antrim—and you ought to own such books for reference purposes. However, in addition to this, keep a keen eye upon the best advertising copy in the freshest publications of nineteen hundred and now and see what the present style of copy and design is.

Again, let us state our conviction that direct circular advertising falling into the hands of the most likely prospects is the most productive advertising for the teacher of music—yet very few teachers can present a really good circular.

This year circulars are very important to awaken interest in a world convalescing from the chills and fever of the depression. Of course all estimates are foolish, but we are confident that, if eighty per cent of the teachers, instead of eight per cent as in the past, were to put out this year good circulars, the whole profession would earn a greatly increased amount before the close of the next season.

"OUR GREATEST NATIONAL RESOURCES"

OUR GREATEST national resources are not to be found in our fields, our mines, our rivers, our factories but in the armies of invincible youth which no depression or series of depressions can resist.

They are our greatest resources and at the same time our greatest responsibility. It is for this that the teacher in any such commonwealth as ours must be the most important servant of the state. Upon the teacher depends the guidance of youth and the to-morrow of our country. The vast problem of crime which engages the attention of every American and before which we bow our heads in shame is very largely the problem of the teacher. What the teacher does now determines our political and sociological destiny. Our very spiritual development is largely in the hands of the educators.

We have unbounded faith in the invincible youth of America. We feel that our citizens as a whole do not realize the vital force of this great reservoir of national reserves.

Why not appoint a day in the Fall or a series of days when the force of our youth may be demonstrated? Let our school bands march and counter-march through the streets to the strains of martial music and turn the laugh upon the pessimists, the weak-kneed, the sap-witted fools who see nothing but ruin. Let us call these days "America Awake Days," "Invincible Youth Days," "Reborn Confidence Days," or "The Spirit of Nineteen-Thirty-Two Days."

We shall have more to say about this later.

HANDS *VERSUS* TALONS

THE piano was made to be played by hands, not claws. Our sympathies go out to certain teachers we have known, who have had to contend with the ridiculous fashion affected by certain young women who unconsciously are imitating the customs of ladies of the demimonde who let their nails grow so long that their fingers look more like talons than human digits.

The first exhibition of this vulgar and freakish fashion came to our notice years ago in Paris, when we were sitting at a table in front of the Cafe de la Paix, watching the world go by. The particular offender seated herself at an adjoining table. Her eyes were set off, not by the dark penciling practiced on the stage, but by a kind of olive green which gave her whole countenance the appearance of some well-known nightmares we had met. Her finger nails were varnished to a bright cerise. Poor little thing! These were her votive offerings to the God of beauty. Whatever charm she may have had disappeared under such a disguise.

Well trimmed finger nails, kept immaculately clean, are an adornment to the hand. Nature knows best, and the esthetic values she has established become ridiculous when they are changed by artificial means.

It is impossible to play the piano well with long finger nails. Entirely apart from the inevitable scratching of the wood-work of the instrument, the whole hand is thrown out of balance. Any teacher who has to contend with such a fashion is justified in writing to the pupil's parents and explaining the impossibility of proceeding under such conditions.

MESMER AND MUSIC

STEFAN ZWEIG, in his recent and thoroughly impartial book, "Mental Healers," devotes one third of its contents to the remarkable story of the German scientist, Franz Anton Mesmer (1733-1815), whom we hitherto had thoughtlessly and ignorantly put down as a charlatan. True, a French Government commission of physicians and scientists, in 1785, did render a condemnatory report upon his work; but modern investigations place the experiments of Mesmer upon a far higher pedestal in relation to psycho-therapy. At least he did lend his name to mesmerism and set to work thousands who have since investigated the influence of the brain upon the body.

Mesmer was no cheap quack. He studied divinity at Dillingen and Ingolstadt and, later, medicine at Vienna, where he received his doctor's degree in 1766.

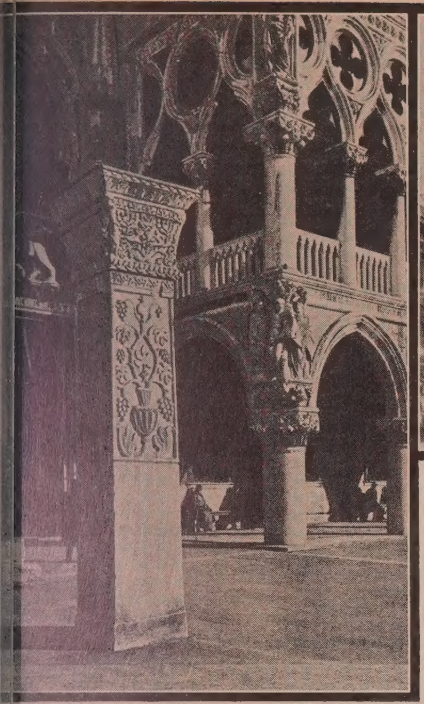
His connection with music was noteworthy in many ways. He was an accomplished performer upon the piano, the violoncello and upon the glass harmonica—that curious instrument perfected by Benjamin Franklin. Indeed it is said that it was Mesmer who introduced this instrument to European musical circles and even induced Mozart to write for it. Haydn, Mozart, Gluck, Piccinni and Righini were his intimates. His home was one of the centers of musical interest in Vienna. It was at a little theater in his garden that Mozart's first opera (written at the age of fourteen) was given its première, after it had been rejected at the imperial opera house by the jealous impresario, Afligio. Thus musical art owes a real debt to this queer and retiring personality, whose significance in science is now being recognized over one hundred years after his death.

Mesmer was a pioneer and was misled at times. One of his mistakes was the advocacy of the magnet as a universal panacea for all ills. He kept, however, an open mind and was far in advance of his tunes. If he made one notable blunder in the field of medicine, it should be remembered that in his day there was really very little scientific knowledge about the art of healing and no remedy was too preposterous to fail to find a following. We are still just on the threshold of the greater medical science.

START MUSIC STUDY NOW

Etude readers of last month were doubtless surprised to find the back cover of the magazine devoted to a sign: "Start Music Study Now." Many realized at once that this afforded a great opportunity for music study promotion and placed this sign in their windows or hung it in their music rooms. This month we are repeating the same sign, and it will appear again next month. Do not allow it to go to waste. If you do not use it, get some friend to place it in a window. In this way one-half a million signs will have been on view by September, and the art and profession of music will have been correspondingly benefited. Will you not do your part?

Property of Kentucky Public Library



THE DUCAL PALACE IN VENICE



A FLIGHT OF THE PIGEONS IN FRONT OF ST. MARK'S CATHEDRAL



THE PLAZA OF ST. MARK'S WITH LA CHIESA DELLA SALUTE IN THE DISTANCE

Chant D'un Voyageur

A Series of Intimate Musical Sketches

By James Francis Cooke

SEVENTEENTH IN THE SERIES OF MUSICAL TRAVELOGUES

Each one of these travelogues is complete in itself. Many of them have been confined to some one city or some one country. The present series deals with interesting musical episodes in all parts of the musical world visited from time to time by the writer. This time it is Venice.

T WAS WHILE in Venice in 1830 at Mendelssohn wrote the last of his pus 19, and thus completed this set of ieces which were to form a part of ow famous "Songs Without Words" have survived a century. It has thought also by some that he con- the title for the whole work while it city of dreams on the Adriatic. ity of dreams. *Ha! Ha!* Sometimes dreams are interrupted by those very *iuoli* (boatmen) whose songs have ibuted so much to the picturesque and tic fame of Venice. One night, after g and tiresome journey, the writer d at the Royal Danieli Hotel on the l Canal, too fatigued even to absorb ver lovely charm of the city which ver more alluring than after dark. t three in the morning he was ened by singing. Under all ordinary nstances this would have called for nation. One feels himself at least en- to the rights of slumber between ght and dawn. The Latins, however, have little respect for this rule. n music comes to the surface it is not ed to be suppressed at any hour of the or night. In Cuba one must not be ised if the citizens take it upon them- s to get up an impromptu brass band parade the streets to celebrate some at three in the morning. We have n it to happen on at least three oc- ns. Perhaps the instinct to serenade o strong to be curbed.

The Night Singer

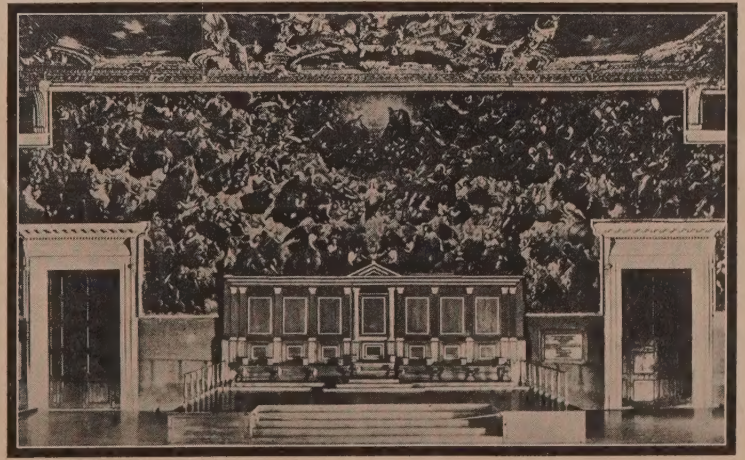
T WE HAVE drifted far from Venice and that particular singer on particular night. Never has the writer a lovelier musical experience. The of that *barcaiuolo* was so dulcet, so so mellifluous, that it seemed as gh no more exquisite singing could be ined. We climbed out from under nosquito netting cover of the bed (see note) and went to the window ex- ng to see a singer on the pavement ing to collect a few coins after the rnal concert was over. Nothing of sort—it was merely a gondolier ring about his boat and cleaning up the night's work. He was singing use he loved to sing or because he to sing. What a repertoire! Many e songs had the flavor of age. Some certainly been but recently imported from Naples. All were lovely beyond compare. No wonder Venice is famous for its *barcarolles*. There is no more sincere and impressive melody in the world. No wonder that it has inspired almost every composer who has been there in person or in dreams.

Famous Barcarolles

ALTHOUGH COUNTLESS composers have written barcarolles, comparatively few are famous. Usually the first composition of the musical amateur is a lullaby. Of the thousands of lullabies that have been written the successful ones may be metered by the digits of one's hands. Quite the same condition exists with barcarolles. Auber, Hérold and Donizetti each had a try at them in their most famous operas, but who can recall them? The writer feels that one of the greatest barcarolles ever written was Schubert's *Auf dem Wasser zu Singen.* Alas, poor Schubert went to Venice only in a gondola of dreams. What inspiration might he have found if he could have spent a week, a month or a year along the Grand Canal. Beethoven's *Gondoletta* known as *La Biondina* (*The Little Blond*) is not by Beethoven at all. It is a melody by Pistrucci, which Beethoven only harmonized.

Sterndale Bennett, the English composer, even went so far as to write a *barcarolle* for piano and orchestra. It is in his fourth concerto. Mendelssohn wrote three additional barcarolles: Opus 30, No. 6; Opus 62, No. 5, and one of his loveliest songs, *Wenn durch die piazzetta,* Opus 57, No. 5.

Probably the most famous *barcarolle* of the Grand Opera stage is that from the "Tales of Hoffman" by Offenbach. Jacques Levy, the little Jewish boy, who, after the custom of the time took his professional name from his birthplace (Offenbach-am-Main), was quite a traveler and possibly visited Venice many times. Certainly no one composer has better captured the simple undulating dreaminess of the barcarolle. This melody was literally exhumed by Oscar Hammerstein when in 1907 he produced the opera in America, a quarter of a century after its first production (1881) in Paris. Despite its very simple rhythm and repetition of the same notes, the *barcarolle* does not become monotonous but is in fact strangely contagious.



THE GLORY OF PARADISE

Tintoretto's famous painting in the Ducal Palace. This canvas, seventy-two feet wide, is the largest of the world's masterpieces in oil.

Barcarolles a la Russe

THE FIVE BARCAROLLES of Rubinstein were once widely played, particularly the one in G minor. They deserve still to be heard more frequently. Some of them seem to us a little alien to Venice, but they are excellent piano music.

The opus mark, 60, on Chopin *barcarolle,* indicates that it was written quite well along in his career, as his opus numbers run only to 72. It is not one of his most loved compositions, although with Chopin the uniformity of his genius was such that nearly everything he wrote was exquisite in finish and rich in charm. Most barcarolles are in 6/8 time but that of Chopin is in 12/8 measure. Nevertheless, the triplet figure gives it the real *barcarolle* background.

There is no record of a visit of Chopin to Venice. He got as far as Genoa on his way back from Majorca but was doubtless too ill to realize his surroundings. Possibly it was hateful to him, because he could not fail to remember the escapades of George Sand when she eloped clandestinely to Venice with Alfred de Musset. At the Danieli George Sand must have been as ubiquitous as George Washington in America. When the writer first visited this magnificent Venetian palace, converted into a modern hostelry with such few changes as sanitary plumbing and elevators so necessary in these days, he was escorted to a room with the assurance that it was the particular chamber occupied by George Sand when

(Foot note: Never go to Venice in September, unless you have a cuticle of nickel-plated steel. The Venetian mosquitoes, and Italian mosquitoes in general, are smaller and somewhat less musical than those of our own New Jersey; but each one, like its American cousins, is armed with a stiletto tipped with poison. Fly screens are rare in most Italian cities where mosquitoes flourish in the autumn. They have bed screens or none. The Italian peasant apparently eats plenty of *polenta,* drinks plenty of *chianti,* works hard and lets the mosquitoes bite. Perhaps they are immunized to this particular breed of *Culicidae.* Some of the larger Italian cities are literally as mosquitoless as our best American cities. But oh! that night in Verona! We evidently were there during a mosquito convention.)

she was a guest. The room reeked with strong tobacco which seemed some lingering evidence of the strong cigars that that enigmatical descendant of a Polish King smoked in such fashion that it did not interfere with her mysterious wooing of men. On the occasion of future visits it was learned from tip-loving bell boys that George Sand apparently had lived in every room in the hotel.

The Land of Romance

THE DANIELI has one of the most extraordinary locations of any hotel in the world. It is only a few steps from the Doges Palace. Its front windows look out upon the loveliest part of the Grand canal, and in the distance is that enchanting ecclesiastical group of the *Santa Maria della Salute* which suggests Turner and every painter inoculated with the fascination of Venice.

If you stay at the Danieli long enough you will find that almost everything in sight is wrapped up in romance and legend.

In the far distance, however, is the Lido. If you are a person of taste, take no account of the Lido. The writer wishes he had never gone there. It takes away the precious flavor of Venice, like cheap food after a delicate viand. The Lido is the Coney Island of the newly rich of Europe and America. True, people of distinction who like that sort of thing sometimes also go there. Nothing is cheap about it. The prices are exorbitant. What one gets is a magnified atmosphere of the night club with its worn out habitués exhausted in the futile effort to keep incessantly amusing themselves. Why any one should leave enchanting Venice for a moment to waste it in the Lido is difficult to tell.

People stay in Venice far too short a time. In fact some ignorant guide books state that all can be seen in two or three days. Stupidity! A month in Venice is barely enough to catch the real Venetian atmosphere. The tourist who rushes through the canals on the new steam vessels never sees Venice. After you have gone up and down the canals over and over again in a gondola, we advise you to set out to see a new Venice on foot. Yes, there are streets in Venice which do not require bathing suits—miles of them. You can wander and wander up those back alleys, over and over again finding new and fascinating vistas at every turn. You can spend days in the Doges Palace and in other palaces open to the public for a small fee, viewing works of art of the Venetian masters to be seen nowhere else in the world. You can stand on the Rialto and see a Venice totally different from the Venice you see when you merely go under the historic bridge on your way from the railroad station to the hotel.

Is Musical Venice Passing?

IS THE MUSICAL spirit of Venice passing? Certainly the musical Venice of yesterday is gone. In a previous article we recounted the glories of the great Venetian opera houses which for the most part are very small and interesting theaters with a flavor peculiarly their own. There is no place in the musical world where one seems quite so remote from the present as in the Venetian theater. One gets something of this sensation in the Theater Albert I in Paris, in the Deutsches Theater in Berlin, and in the Louis XVI little playhouse in the Palace of Fontainebleau. In fact all the while one is in Venice one has a felling of guilt in wearing a modern costume. It certainly does not fit into the surroundings. Something seems wrong. There is the atmosphere which we find in that delightful music which Francesco Malipiero has uncovered in old Venetian palaces, some of which has appeared in THE ETUDE. Surely this does not go with an outing hat and "plus fours." One is inspired to look up a costumer and get oneself properly rigged out in the attire that Tintoretto or Raphael approved.

One now hears few barcarolles in the liquid streets of Venice. We hated the Grand Canal when the "steam busses" puffed up and down. They seemed like miserable interlopers, like washing machines in the Forum Romanum. The call of the gondoliers, "OH-aye," "AYE-OH," are the proper klaxons of canals, not steam whistles. One now and then hears a barcarolle but it was inspired for a certainty by *lire* at nineteen to the dollar. It was hired music, not the music of eternal romance, moonlight and love. Alas the *barcaiuoli* have to live, and who can pay better than the Americans?

If we were Mayor of Venice the municipality of Venice should provide a school for *barcaiuoli*, if only to insure romance from expiring. The greatest commercial asset of Venice is the imagination of its visitors. If we were mayor of Venice (and we are not running for that office) we would use every device to cater to this imagination, if only for the noble service of resuscitating romance in a world that needs it badly. We would resort to costumes, decorations and music, m music. We would not be content having one of the finest municipal b in the world, a band that is a real to the city, but we would deliber cultivate singers to perpetuate the carolle. Having given this form music to the world, and having ha accepted by art lovers everywhere would consider the preservation of *barcarolle* to be an artistic obligation the preservation of Tintoretto's " Judgment." We would invite more more musicians to Venice to write and more barcarolles. Then we w find some gifted publicity man who w dig into the dictionary and turn ou the adjectives that pair up with bew ing, charming, delightful, diverting, tertaining, entrancing, magical, ravis transporting, alluring, lovely and temp and we would use these in telling world again and again about Ve Then we might feel that we had justice to the tax-payers.

Better still, set it all to music, to carolles, and then send it out over air in America. The *lire* spent in way would soon magnify themselves dollars. Surely the first barcarolle would chose would be that of the Ethelbert Nevin from his ever captiv "A Day in Venice." It is called *dolieri*. Nevin realized Venice as Nevin could. His dreamy nature fed the romance and the color and hi stinct turned it into music. His carolle certainly ranks with the gre ones of all time. Small wonder pianists and orchestras everywhere it incessantly.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XXV

Stabat Mater (Latin, *stah-baht mah-tair*): A musical setting of the famous fourteenth century hymn, by Jacoponus, *Stabat Mater Dolorosa* (The sorrowing mother stands), a "Lamentation of the Blessed Virgin Mary." This beautiful poem, with its sublime pathos, has inspired many composers, so that we have settings from Dunstable and Palestrina on down to the now familiar ones by Rossini and Dvořák.

* * * *

Strathspey (Scotch): See Highland Fling.

* * * *

Stretto: A closing passage in more rapid time than the remainder of the piece. That part of a Fugue where subject and answer, or motives, overlap, creating in this part a sensation of greater liveliness.

* * * *

String Quartet: see Quartet.

* * * *

Strophe: A term sometimes applied to a song in which many stanzas are sung, each to the same music. It is derived from the Greek term for a poem or ode in which all the stanzas follow a set form.

* * * *

Stuck (German, ***steek***): A piece; a composition. A term applied mostly to a composition in not more than one movement.

* * * *

Study: Throughly discussed under *Etude*.

* * * *

Subjective Music: Music which appeals more to the intellect than to the senses. Contrapuntal music is largely in this class, with Bach furnishing the most eminent examples. Music of a reflective or individual character, in any form.

Suite (French ***sweet***): A set, or cycle, of pieces, usually all in the same key. It was a forerunner of the sonata and originally consisted of a group of well developed dance movements, often with a prelude. Handel and Bach brought this form to its greatest perfection; though Couperin and Rameau of France and Scarlatti and Corelli of Italy were among those who left notable examples. The classic suite contained usually a *prelude, allemande, courante, sarabande, bourrée* and *gigue;* though a *minuet* or *gavotte* was sometimes added or even displaced one of the regular movements. The introduction of a *caprice, presto* or *fugue* changes the group properly to a *partita,* which see.

The modern orchestral suite is much more free in construction, with its different parts in varying keys. Its movements often are selected and arranged from the score of an opera or other large work.

* * * *

Symphonic Poem: A work often of symphonic proportions but free in form. It usually is based upon a *program* derived from a romance or poem, which it undertakes to illumine musically. Liszt is considered the "Father of the Symphonic Poem"; and of the later composers Richard Strauss is its most successful exponent.

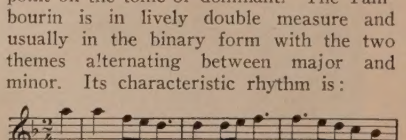
* * * *

Symphony: A work for the orchestra and in the form of a sonata, though more broadly treated and highly developed than the sonata for a single instrument. It is the chief of all instrumental forms. Beethoven holds a preëminent place among symphonists, no other having yet approached his "noble nine." The symphony proper began with Haydn, reached its maturity through Mozart and Beethoven, to whose achievements such composers as Mendelssohn, Schubert, Schumann, Brahms, Mahler, Franck and Tchaikovsky have added nothing beyond a romantic or emotional glamour.

The term was formerly applied to a variety of overture, and to the introduction of a song or the interlude between its verses.

* * * *

Tambourin (French, *tam-boo-ran*): A French dance, indigenous to Provence, originally accompanied by a flute and tambourine (tambour de Basque); hence its name. When adapted to the stage the drum accompaniment became an organ-point on the tonic or dominant. The Tambourin is in lively double measure and usually in the binary form with the two themes alternating between major and minor. Its characteristic rhythm is:



* * * *

Tarantella (Italian, *tah'-rahn-tell'-lah;* French, *Tarantelle, tă-răn-tell*): A Neapolitan dance in lively six-eight rhythm, with the tempo gradually growing faster. The name is derived from an old and popular belief that dancing of the *tarantella* till the dancer dropped from exhaustion would cure the bite of the *Tarantula,* a deadly venomous spider. A characteristic of the *Tarantella* is a leaping motion in the melody. The one by Heller is typical, though other composers wrote more brilliant examples. Some modern specimens are in three-eight or even two-four time.

Tattoo: A military signal for so to return to quarters at night. In drums predominate, though there are for the fifes or trumpets.

* * * *

Ternary Form: A musical for which the leading theme alternates two other themes. Of this form the I is typical. The ternary form is used in highly developed movements sonata, the quartet and the symphony

This name is also sometimes appl the first movement of the sonata, b it is in three main divisions; but thi rather loose application of the term.

* * * *

Terzetto (Italian, *tayr-tset-toh;* man, *Terzett, tayr-tset*): A compo for three voices. A term applied entirely to vocal music. This desig has been largely supplanted by the familiar *Trio,* which is applied to vocal and instrumental compositions vocal music the *terzetto* may be fo three voices; such as the *Angels' T* three female voices, in Mendels "Elijah;" those for three women a three boys, in Mozart's "The Flute;" or "Awake the Harp," for so tenor and bass, in Haydn's "Cre Mozart's "Don Giovanni" also has a velously fine *terzetto,* for soprano, tone and bass.

* * * *

Thematic Music is music in whi principal themes or motives are lo developed into new phrases, perio episodes, in such a manner that, constantly varying in form or trea they never entirely lose their identi

(Continued on page 525)

How Everyone May Memorize Music

By Isidore Freed

Part I

Mr. Freed is an American Pianist and Teacher, long resident in Paris. The second part of this article will be an analysis of the "Nocturne in F minor" of Chopin and has been designed to show how it may be memorized. The music of this Nocturne will be published in the same Etude.

THE ABILITY to memorize is one of the birthrights of every human being. Our everyday life is filled h countless unconscious uses of mem- without which we could not live ough a single day; for practically every sical action which we make is dependent memory. When we walk, the movement our legs is controlled by a kind of mem- which we call reflex action. When we our mouths, lips and tongues to syllables of speech, we are again using ex memory. When we rise at a certain each morning and go through the vements of dressing and performing our et, we make use of still another kind memory which we, for convenience, call it. When we leave the house for ool or for business, almost unconscious- walking in the right direction, again are using our memory. The mere fact we can remember our names is ample of that we are blessed with that very mental, all-important quality called mory. All forms of life are dependent on it, whether it be that kind of col- ive, atavistic memory called "instinct" which all the lower animals owe their y existence, or whether it be a memory nposed of instinct tempered by reason, in the case of man.

Memories, Simple and Complex

OR THE music student, a huge gulf seems to separate ordinary, everyday mory from that highly specialized kind memory which will permit him success- ly to perform a musical composition. r those who claim to have no musical mory at all, this gulf often seems to take tremendous proportions. Yet the gulf really no gulf at all, for many musicians m to memorize with almost no difficulty l without any apparent conscious effort. ry often, if someone with a good mu- al memory were asked to explain how memorizes his music, his reply would "It just comes naturally. I have no uble at all." It is evident, however, that process by which this person arrived at morizing, though unconscious, must still practically the same as that which eryone else must use in order to memo- e; for all memories are natural recep- les for retaining impressions and are verned by the same natural laws. The ference between good memories and bad es does not lie in the memories them- ves but rather in the individual powers observation, concentration and coördi- tion, the means by which the memory servoirs are filled.

Mental Habit

THE PIANIST will find that for him successful memorizing will divide it- f into two distinct processes, one me- anical or muscular, the other mental. ese are processes, however, which he akes use of every moment of his musical e; for his very ability to play even a mple piece is dependent upon them.

We shall analyze first the muscular or chanical side of memorizing. This con- sts, of course, in automatically striking e right key, in the right manner, at the ght time. But has not the purpose of e pianist's everyday practice been to de- lop just this ability? Could he success- ly play even a two-octave C major scale th finish, if he had not made automatic e process of striking the right key in e right manner and at the right time? o we see that muscular or mechanical memory is nothing more than the use of reflex action.

Mental retention, the second factor in memorizing, consists in retaining two kinds of impressions, those received through the eye and those received through the ear. All of us who have learned to read music have successfully used the former; and all of us who can hum even a simple melody have successfully learned to use the latter. One cannot learn to read music unless the shape and position of each note has stamped itself indelibly on one's mind through the eyes, nor can one hum a tune unless the pitch relationship of the sounds and their rhythmic value have equally been retained in the mind through the medium of the ears. Thus we see that all those who play have already made successful use of digital memory, visual memory and aural memory.

Three Roads to Memory

WHY IS it, then, that some people experience great difficulty in memorizing even a short, relatively simple, piece? And why do others, gifted with apparently good powers of retention, have their memories leave them at critical moments? The answer lies in the manner in which the pianist memorizes. Everyone who plays the piano can develop a dependable memory if he goes about it carefully, wisely and completely. Those people who are gifted with remarkable musical memories have acquired these memories through a proper, although unconsciously arrived at, regard for the three essentials, observation, coördination and concentration. To develop these qualities is to acquire a good memory.

We cannot retain if we do not at first observe. But there is a great difference between partial observation and complete observation, for even a single note on a page of music is really a most complex combination of various elements. First of all it is the note itself, let us say middle C; secondly, it is a middle C of a certain time value; thirdly, it is a middle C which plays a definite rôle as a component part of a rhythmic phrase; fourthly, it is a middle C that has a definite harmonic function; and fifthly, it is a middle C that has a definite rhythmic function. Then we must consider this same middle C in its proper relationship to the character, quality, key, dynamics, speed, and so forth, of the composition as a whole. Truly our seemingly meek, inoffensive, little middle C has suddenly taken on Gargantuan proportions.

Instinct Plus Observation

BUT LET us not become disheartened, for all these characteristics of our middle C are interrelated and natural elements of the art of music; and most of them are grasped by our instinct rather than by our conscious observation. Yet what shall we do if our instinct fails to grasp any of these elements or if it grasps them incorrectly? Here it is the function of our powers of observation to remedy the fault.

In order to memorize successfully and dependably the question of coördination is equally important. The greater part, by far, of any good piano playing is done by a series of reflex movements directed by our subconscious mind. If we are to perform a musical composition with any style, any grace, any warmth, we cannot be bothered by such questions as, "Is my elbow functioning properly?", "Has my finger stroke been rhythmically exact?", "Is my upper arm properly relaxed?", "Am I playing in time" and so on. All the elements of piano technic must be properly assimilated and coördinated so that the imagination can be allowed free fancy. But when all the individual elements of piano playing have been properly coördinated, we have already achieved a very important kind of memorizing; for we have succeeded in relegating to our subconscious mind, the seat of reflex memory, the greater half of piano playing. We are no longer concerned with such questions as I have mentioned, nor with the problem of correct fingering, since the right finger automatically seeks the right key at the right time, in the right order. In other words, through proper coördination, mechanical memory is completely achieved.

Increasing Concentration

THE THIRD element, concentration, is perhaps the most important of all as far as memorizing is concerned; for slips of memory are almost always due to faulty concentration either during practice or during performance. How to arrive at perfect concentration is difficult to say. Different individuals must choose such methods as suit their own temperaments. For example, I have a friend, a famous cellist, who had not been able properly to concentrate. He attributed this fault to the fact that his subconscious mind was too active. Accordingly, he stuck a pipe into his mouth, and has smoked himself into blissful and contented concentration; for his subconscious mind was kept busy by the pipe and so did not continue to disturb him. When the writer tried the same method in order to achieve concentration for himself, he, alas, succeeded only in achieving a stomach ache.

Another friend, also an important virtuoso, went through a much more rigorous method of training. He would place a sheet of white paper on his music stand and force himself to concentrate on white for a stated interval of time. He began, naturally, with a very short interval and was able at length, after many months of hard work, to concentrate on absolute white for as long as ten minutes consecutively.

If any of my readers believe this to be an easy thing to do, let them try the experiment themselves. They will find that the white paper becomes tinted with all sorts of colors, black predominating, and that it takes on all sorts of fantastic, dancing shapes and contours.

Because of this very rigorous training, my friend developed a remarkable memory. Not only did he know by heart practically all the literature for his instrument but much ensemble and orchestral music as well.

Fingers, Eyes, Ears

FOR THOSE who have succeeded in developing their powers of observation, coördination and concentration to a high degree of perfection, memorizing is child's play. But what shall others do who have not been able to reach this sublime state? Shall they, in the meantime, have to content themselves with using their music to play from? No. For, as already has been stated, one memorizes mechanically (muscularly), visually and aurally. These three kinds of memorizing overlap and assist each other's functions. One may, for example, by the use of mechanical memory, be able to play a piece perfectly on a silent clavier, from which one hears no sound. On the other hand, by means of the aural memory, one may be able to play the same piece in one's mind, without the use of the keyboard at all; and one, by means of the visual memory, may be able to visualize the very notes of the piece before one's closed eyes.
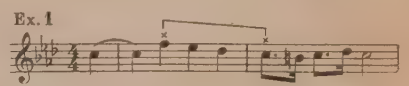
A story is told that Liszt, when examined for entrance to the Paris Conservatoire, transposed Bach fugues from memory. Since the fingering of the original key and the notes were completely changed in transposition, it is evident that he could have been relying upon neither his mechanical memory nor his visual memory. He must therefore have been playing entirely by means of aural memory.

It is thus apparent that we really have three kinds of memory to rely upon. It only remains for the pianist with a weak memory to prescribe for himself a course of training in order that he may be able to make better use of his powers.

The writer would suggest that this training be both general and specific, general as concerns exercises in observation, coördination and concentration, specific in the sense of studying how to memorize by actually memorizing a musical work. One should choose a rather simple composition at first and should practice it until one is quite familiar with it. By the time one actually begins to commit the piece to memory, one will find that one can already play disconnected measures here and there, from memory. Our visual, aural and muscular impressions have already begun to register subconsciously, but they are neither very complete nor very reliable.
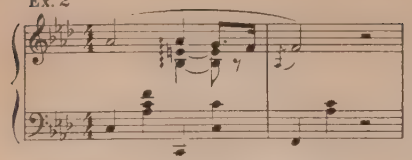
First of all let us cut the composition up into phrase fragments, first phrase, second phrase, third phrase and so on. The phrase itself never offers any memorizing difficulties; for it is logically and naturally constructed. One feels the pull of the line (from "F" to "C") instinctively.

Ex. 1



Our troubles always commence when we begin connecting the phrases. They somehow manage to get hopelessly tangled up, leading us either into endless repetition or else into strange, uncharted territory. We must therefore make a clear analysis of the cadences at the end of each of our practice divisions as well as the beginnings of the sections which follow. The key relationships of the various sections must be carefully noted. Naturally, a knowledge of harmony and musical form is of tremendous value here; for otherwise we should have difficulty in making our analytical observations. Also our harmonic sense would guide us by indicating the natural pull of cadences as well as other harmonic groups and chord combinations.
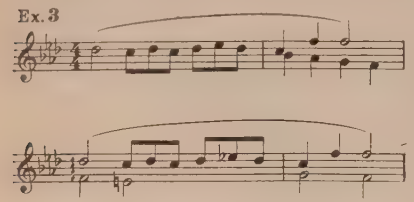
Ex. 2



Note the pull of this cadence toward F minor.

By careful practice and constant repetition of single phrases and by intelligent analysis of the manner in which these phrases are joined, the terrors of memorizing must soon become non-existent. Sometimes inner melodies and left-hand chord groups (both accompaniment figures) prove to be troublesome. The same type of careful analysis and practice will soon cause these troubles to disappear too.

Ex. 3



In Ex. 3, note the personality of the inner melody which occurs on the second measure.

An exercise of inestimable value is to memorize away from the piano, studying the score mentally. This is an excellent means for developing inner hearing—that is, hearing without the use of an instrument, which is the goal of true musicianship. If this is not possible at a first attempt, one should try to sing mentally a very simple, popular melody and to continue this mental thinking of musical phrases. By degrees one will eventually develop the ability to hear a complete musical composition mentally.

Naturally the foregoing presupposes a willingness on the part of the pianist to do hard work. He must not expect that he will learn to memorize without expending as much energy on this problem as he would on any other problem connected with piano playing. Artists are made by a combination of talent, intelligence and perseverance. They need musical talent, for it is upon their instinctive musicianship that they must rely in the last analysis. They need intelligence, for it is intelligence which must guide them through the intricate paths of music-study. But above all they need perseverance, for it is only through perseverance that both talent and intelligence can be of any value to them. Memorizing depends somewhat on talent, a good deal on intelligence, but mostly on unrelenting perseverance. The suggestions offered in this article, as well as in the analysis of the composition which follows, can prove the basis for a rigorous course of training which may continue several years before it is finally crowned with complete success. The pianist with real perseverance will be the one to profit most.

(In the August ETUDE the author of this article will give a study analysis of Chopin's Nocturne in F minor, Op. 55, with suggestions for the memorizing of it.)

Musical Skyscrapers

By MARGARET WHEELER ROSS

ARCHITECTURAL form is to be found in music quite as much as in literature or pictorial art. Therefore the towering and complicated chords employed in the harmonic structure of modern compositons may rightfully be termed "Musical Skyscrapers." The simple, fundamental two and three-story chords of the early classic school are as old-fashioned and out-of-date as are the whale-boned stays and bulky bustles of milady's wardrobe, or the flowing stock and lace-trimmed waistcoat of milord's sartorial make-up of a century ago.

Our musical forbears believed they were achieving tremendous architectural effects when they began to construct chords of more than three-stories—as indeed they were. The great Beethoven and his contemporaries enlarged the form and built chords upon firmer foundations.

Then came Wagner with his tremendous genius. "Seven-storied melodies," Liszt called the structures in his operatic scores. And famed singers of his day, long used to the melodic simplicity of the Italian school, rebelled as they strained their voices to be heard above the multiplied combinations of tones in his orchestral accompaniments.

A great building is a series of repeated lines, conceived and executed, story upon story, in rhythmic patterns. So, also, is a great musical composition, chord upon chord, climax upon climax, interlocking a series of melodic lines into a rhythmically completed whole.

It has been necessary to train the listening public to understand and appreciate these modern harmonic superstructures. Hence the effort that has been put forth within the past few years to popularize the opera and the symphony orchestral concerts. The various reproducing and mechanical instruments have been of great assistance in this movement, and the general distribution of them, with the descriptive explanatory literature given away with their sale, has developed the harmonic ear of the residents of Main Street.

The music tradespeople and the composers of these modern masterpieces are well aware that audiences with a musical education that might be termed of a ground story and basement plan restriction cannot appreciate harmonic structures of skyscraper proportions.

Some years ago the "gingerbread" style of architecture was in vogue, and small frame houses were laden with tawdry ornaments. Happily the modern apartment of simple harmonious lines soon displaced this fad. This figure might be applied to the architectural growth of our modern chords. In their period of transition, they became harsh and discordant, vulgar and offensive.

Today the skyscraper chord is a masterpiece of musical architectural beauty, agreeable and acceptable to the ear, whether it is consonant or dissonant in character.

"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. Seek, therefore, every opportunity for hearing it. Purchase some kind of instrument for the home, and see that its beneficent harmonies are often heard. Let music be as much a part of the day's outing as eating, or reading, or working."
—OLIVER WENDELL HOLMES.

The Importance of Elimination in Teaching

By GRACE WHITE

THE point in teaching whose mastery takes most experience and expert training is elimination. What *not* to say requires the greatest judgment and thought. This is why it takes a master teacher to give a perfect first lesson.

The complicated business of playing a piece—including intellectual effort, control of hands and feet, mathematical certainty and guidance of the emotions—is too much to learn during the first lessons. But how much can be omitted? The simpler the first instruction the more accurately will it be learned.

In learning to drive an automobile the poor beginner must synchronize the movements of hands and feet at once, or suffer for it. He starts his engine with trembling hands, wobbles a few feet along the road, stalls with a terrible thump, and looks around gasping with relief that he is still alive. To take such a person into even the thinnest traffic would be suicidal. Before attempting this he learns his machine thoroughly. So, with the pianist, is it not wise that he be taught to make musical sounds and to get the different "feels" before being directed into the traffic of notes and lines and rests?

To give a successful first lesson, map out all you expect the pupil to learn. Then eliminate all unnecessary items. Present your subject stripped of all superfluous information. This does not mean to teach the pupil as little as possible, but to teach him as simply as possible. Every word in the first lesson—and they should be few—should be chosen for its vividness and clearness. Perfect order, one direction leading straight into another, is absolutely necessary.

Try to have the pupil do everything perfectly. His first few weeks of practice are for drill and repetition. Our beginner with the car can learn to drive by ripping off the garage doors, and some pianists seem to learn only by their mistakes; but this is because they were not taught accuracy in the beginning. If pupils learn each passage accurately before they leave each lesson, they will not have to undo their own errors later on.

Weight Touch

By ESTHER HOROWITZ

FOR an excellent and simple way of performing the "weight touch" stroke naturally and accurately let the student try cracking (not smashing) walnuts with a paper weight or other flat solid object small enough to permit the fingers closing over it. He will immediately discover that the wrist will have no natural tendency to bend, and the stroke will be a two to three inch "drop."

For comprehending *controlled weight* this exercise cannot be surpassed. Striking a walnut for one whole measure to a given time signature and yet not cracking the nut until the next measure accent gives further elucidation regarding this touch.

After cracking a few walnuts, to set rhythms, the piano itself may be approached for further experiment, the finger being the paper weight and the keys the walnut to be cracked. While practicing this stroke at the piano it would be well to hold (in the other hand) a pencil in a perpendicular position to the keyboard and watch the stroke so that when the "paper weight" (the finger tips) strikes it does not swing away from the keyboard but "drops" in a straight line alongside the pencil from directly above the keys to be struck.

Weight touch when properly understood can be controlled so as to play soft as well as loud tones. It can also be applied from the height of only an inch. The greater the height the more exaggerated the stroke; for swiftness, not height, produces a true *forte*.

Weight touch is always employed at the beginning of every slur, also for playing slow successive chords, the pedals being used to sustain the connecting tones. Weight touch will be found likewise effective in playing non-legato single tones.

And let it be always remembered in piano playing—any stroke made naturally and easily is correctly done.

What They Wanted

THE Philadelphia Orchestra once a year has a request program, determined by the votes of the audiences at the concerts. This year the votes ran in the order given below, which indicates somewhat the tastes and desires of those who have been hearing this remarkable organization under its virtuoso conductor, Leopold Stokowski.

BEETHOVEN	Symphony No. 5, C minor	240
RIMSKY-KORSAKOV	"Scheherazade"	223
TCHAIKOVSKY	Symphony No. 6, "Pathetique"	209
RAVEL	Bolero	206
BRAHMS	Symphony No. 4, E minor	175
BACH	Toccata and Fugue in D minor	152
BACH	Passacaglia	142
BRAHMS	Symphony No. 1, C minor	133
DVÓRÁK	Symphony No. 5 "From the New World"	13
STRAUSS	"Death and Transfiguration"	13
TCHAIKOVSKY	Symphony No. 5, E minor	12
SCHUBERT	"Unfinished Symphony"	11
BEETHOVEN	Symphony No. 3 "Eroica"	10
SIBELIUS	"Finlandia"	9
WAGNER	"Tristan und Isolde"—Vorspiel und Liebestod	
FRANCK	Symphony in D Minor	
BEETHOVEN	Symphony No. 7	
STRAUSS	"Ein Heldenleben"	
TCHAIKOVSKY	Symphony No. 4, F minor	

"It is absolutely imperative for one who would interpret music to cultivate the memory. A musical composition is never thoroughly understood until it has been intelligently memorized."—MOORE.

What the Musician Should Know About Broadcasting

By Henry Francis Parks

OES not matter much what we in life, but, in order to do that ain thing right, we eventually de- what is known as technic. Technic both agility and skill with which a s done and an intelligent under- g of the principles involved. is particularly true of radio broad- When radio stations started sting entertainment programs a ver a decade ago almost anything But, with the development of the ience, the improvement of the phys- ipment and with the greater re- to this equipment to the accep- d broadcasting of music, speech, forth, the need for some certain, technic becomes apparent.

A Brief Résumé of Radio

IO goes back to the days when ison invented the incandescent elec- ht globe. Realizing that the arc with its dangers of fire, its intense t- expense, and so forth, would lighting by electricity on a large mpractical, if not impossible, Edison a solution. Experimenting with string which had been impregnated conducting compound, Edison ap- a current of electricity to it. It ly flared into brilliant incandes- nd then burned out. Now, he knew xygen, being required to support tion, was responsible for the short the filament. So, by placing this or filament, as he called it, within bottle (or bulb) and evacuating it ating means taking all the air, naturally contains oxygen, out of lb), he found it would burn longer. the only limit to the life of the filament was the length of time the t would electro-chemically respond passage of current. Improvements ign and proper selection of metals, s tungstun, tantalum and their com- , finally produced our present *Maz-* p.

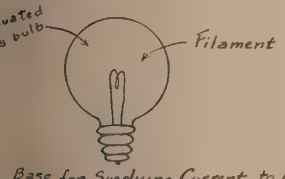


Fig. 1

, once the elemental "vacuum" r electric, incandescent electric light as an actuality, experiments did not Edison, continuing his physical re- es, particularly in the field of what known as "Electronics," had made ry important discovery that if an- wire, or element, was inserted in lb, a current flow was detected in itive galvanometer.

He observed that vast quantities of infinitesimally small particles of a negative electrical character, known as "electrons," were leaving the filament and bombarding the added element, the plate, because of some attraction. By increasing the voltage to the plate the flow of current was perceptibly increased (up to a certain point of saturation, of course). Further, he discovered that the direction of the current was from the plate to the filament, just opposite to that of the electrons, which was from the filament to the plate. This is known to science as the "Edison effect."

Other scientists, Fleming, of England, Heinrich Hertz of Germany and Curie of France, delved further into the field of electronics, taking up from where Edison left off. They have, too, been instrumental in developing knowledge in this field, which their successors have turned to commercial use.

Although any tube which is evacuated is technically a "vacuum" tube, yet the name was not applied in an electrical sense until this "two-element" tube was brought out. Now, as a laboratory toy for experimental purposes, the tube had many interesting uses, but it did not attract the attention of the commercial world until early in this twentieth century, when Dr. Lee DeForest, the great American physicist, put his brain to it. He reasoned that, in view of the fact that these quintillions of electrons were bombarding the plate, and, due to their bouncing back like a rubber ball thrown against a side wall, were beyond control, accomplishing no really commercially useful work, some sort of a control ought to be interposed between the filament which emitted the electrons and the plate which attracted them. He, therefore, introduced the third element, the grid,

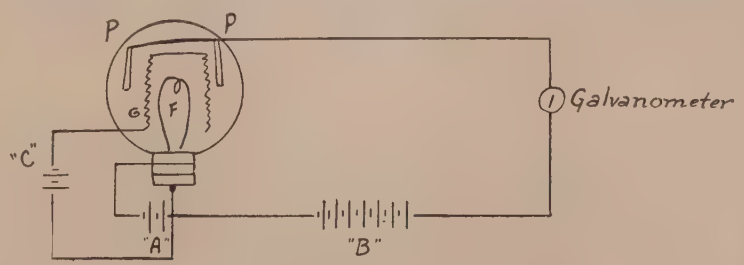


Fig. 3.

and modern radio, long distance telephony and their associated arts were born.

Referring to Fig. 3 we see an evacuated bulb with the filament (F), the grid which surrounds it (GG) and the plate which surrounds both grid and filament (PP). The "A" battery, usually a six volt source, with resistance of some sort to adjust the voltage to tube requirements, is shown as well as the "B" battery, usually a ninety volt dry cell battery, though higher plate voltages are used for certain kinds of tubes; finally there is the "C" bias battery—a very small dry cell battery furnishing about four and one-half volts.

The action is simply this: electrons moving at a tremendously rapid rate go through the mesh, or open spaces, of the grid element to the plate where, because of their negative electric character, they are attracted by the positive polarity of the plate voltage. This is in obedience to a universal law of Nature and physics that "like forces repel and unlike forces attract." Having arrived at the plate, and bombarded it, they start to bounce back to the filament but are prevented by the positively charged grid which helps—because of its positive character—to increase the flow of negative electrons to the positive plate. For some purposes the grid has a negative voltage when very few, if any, electrons will be found to flow to the plate. The electrons discharge into the evacuated space to return to the filament and repeat the process until the molecular composition of the filament is altered; it crystallizes or burns out when the tube ceases functioning.

In the case of bulbs which are filled with certain types of rare gases, such as argon, neon, and so forth, application is made of the vacuum tube for such industrial purposes as brilliant gas signs so familiar to us all. Vacuum tubes are filled with other sorts of gas and in time become "soft" due to peculiar changes in the chemical relationship of the gas and the elements in the tube. The bombardment of the plate by these electrons causes intense friction, and this is what makes the plates in your radio set so red hot, particularly the power tubes.

This brings us to one realization: that the control of the current and voltage in the grid circuit enables us completely to control the current and potential of the plate—and therein lies the whole reason for this explanation. We shall return to this point a little later.

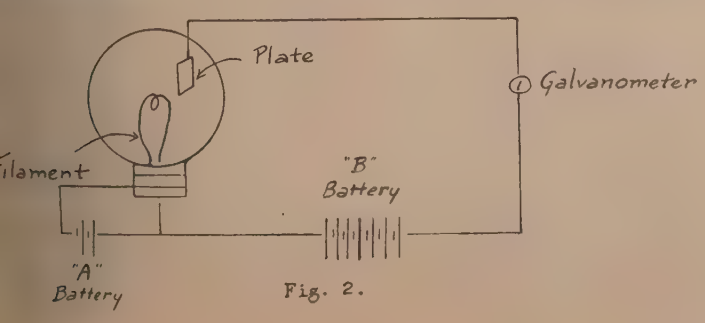


Fig. 2.

Elemental Physics of Tone and Tone Production

PHYSICISTS have, nearly with one accord, accepted the theory that every phenomenon of nature and physics takes place because of the vibration of a certain type of wave at a certain frequency. Religious cults have even attempted to show that thought itself is caused by a definite wave length at a definite frequency. With this viewpoint the author has little sympathy. Nevertheless, we do know that, starting with the audio spectrum or band, and going through the radio, the X-ray, the color, heat, light and finally the cosmic spectrums, these phenomena obtain because of certain wave lengths moving at certain rates of vibration or frequencies.

The audio frequency spectrum concerns us most, for it is the one which we can hear with our own ears without the aid of any mechanical or electrical devices. Take the piano, for instance. The range of this instrument is from approximately twenty-seven vibrations a second for the extreme low A to eight thousand one hundred and ninety-two for the extreme high C (middle C being two hundred and fifty-six vibrations or cycles a second). The average human ear easily hears all the tones in this range while exceptional ears hear tones as low as sixteen cycles a second, as well as upper harmonics, as played on a violin, to as high as ten thousand cycles, door squeaks and chirps of crickets about sixteen thousand cycles, and certain types of noises (not tone), as high as twenty thousand. The human voice ranges approximately from low E, the first added line below the bass clef, at eighty cycles for a bass voice, to D above the treble clef, about one thousand, one hundred and fifty-two cycles.

Now, if we examine a piano, we find that the bass strings are very long and have a wide diameter, while, as we go up the musical scale to the treble, the strings become correspondingly shorter and the diameter thinner. This is obedient to another law in physics which every high school student knows: "The pitch of a tone producing body is inversely proportional to its length." Also observe that as we go up the scale the frequency *increases* while the wave length *decreases*. And, inversely, while we go *down* the scale the frequency *decreases* while the wave length *increases*.

Microphones Used in Radio Broadcasting

THE TYPES of microphones used in the radio field today divide themselves into three principal classes: the carbon, the condenser and the magnetic speaker types.

The carbon microphone is built on the same principle as that used in an ordinary telephone transmitter which we use every day in business and social intercourse. It has two buttons instead of one and is much better made, all of which means greater sensitivity.

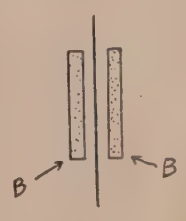


Fig. 4.

Fig. 4 gives a cross-sectional diagram of the carbon microphone. A round metallic disc or diaphragm (D) is suspended between two "buttons" or metallic cups (BB). These buttons are filled with fine carbon granules (GG). When the microphone is connected with a current supply to a transformer and thence to the amplifying equipment there is practically little flow of current until the diaphragm is vibrated by someone talking or playing. When this happens the tiny carbon granules in the microphone are also shaken and, moving about, change a certain electrical characteristic of the circuit known as "the resistance." This causes impulses varying according to the frequency and the degree of dynamical strength (loudness or softness) employed.

The condenser type of microphone,

which to outside appearance ordinarily resembles a bottle, consists of a fixed plate and another one, which is movable, separated a very, very short distance from it.

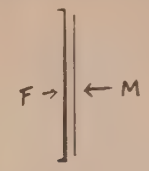


Fig. 5.

The view looking at the diaphragm from any edge is shown in Fig. 5. Here is shown the fixed plate (F) and the movable one (M). Voice or music causes the movable plate to vibrate according to the frequency. The feeble impulses are amplified by successive stages of vacuum tubes and finally shot into the air by a radio transmitter. This acts on the electrical property of "capacity."

The third type works on identically the same principle as the loud speaker in your radio set. In fact, any loud speaker, properly connected in a radio circuit, may be used as a transmitting microphone, although care in design is necessary for quality output.

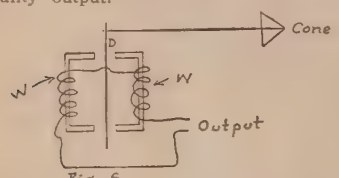


Fig. 6

Referring to Fig. 6 we can readily understand the principle of the third type. A double steel core (CC), permanently magnetized, is surrounded by two coils or windings (WW) of fine, insulated wire, (D) is suspended between the poles of the terminals of which go to the first stage of the audio amplifier. A diaphragm the two field magnets (as they are called). By a system of leverage this diaphragm is connected to the center of a cone made of stiff paper about six inches in diameter. When a sound is produced the cone vibrates sympathetically with the wave emitted and causes a movement of the diaphragm (D) between the field pole pieces similar to the motion in the cone.

The motion of this diaphragm in this magnetic field gives rise to various impulses in the coil windings. These are amplified exactly the same as a carbon or condenser type of microphone. This microphone acts on a principle known to radio engineers that distortion of magnetic lines of force in a magnetic field tends to set up a current in a winding surrounding it; or, if the winding already carries a small amount of current it will tend to vary it. In either case the pulsations may be amplified and used for broadcasting the same as the other two types. The Brunswick recordings in Chicago are made with this type of microphone solely.

A moving coil type is being experimented with by NBC engineers in connection with Stokowski's Philadelphia Symphony. Its use is not general, however.

A carbon microphone cannot be moved while broadcasting, because of shaking the tiny carbon granules and making a disagreeable noise in the broadcast. The condenser microphone can, since its only moving part is one plate of a condenser; hence it is widely used in making moving pictures or in taking the complete action of a huge stage—for example, in broadcasting a performance of the Chicago Civic Opera Company or the Philadelphia Symphony Orchestra. The magnetic loud speaker type of microphone, as the Brunswick engineers in Chicago have developed it, seems the most desirable of all. It is not easily "crashed" by too great a surge of tone, is mechanically stronger, and has less distortion over the wide range of the musical scale than the others. However, this type, though once used in radio stations, is not now to be found in practical use in broadcasting. The condenser is the more popular.

Volume Control

SO FAR, so good. We know that control of the current and potential of the grid enables us to control the current in the plate circuits of the vacuum tubes throughout the stages of amplification which we may find necessary to broadcast the music. And we know that the microphone is susceptible to changes in the dynamics and frequency. For that reason, the engineer has a volume indicator meter, with a needle which constantly moves showing the intensity of the current and a resistance device, or volume control which enables him to compensate for rises in frequences or surges in dynamics in the grid circuit which is fed from the microphone.

If a radio engineer does not catch a surge quickly enough, due to the singer being too close on a high frequency, what is known as a "feed back" takes place in the vacuum tube. The grid bias is insufficient to take care of the added duty, and the tube acts as a transmitter feeding back from plate to both grid and filament in the tube. This action, in turn, goes on throughout the entire system of amplification until, when it gets to the large transmitter tubes, the current is so large it completely burns out the tube. And this is done in an infinitesimal fraction of a second. This usually happens but once to a singer. If the tube is not burned out the "feed back" at the transmitter throws it off the air and the broadcast is ruined. So the singer must do his or her share in discharging the radio broadcasting responsibility. Hence the necessity for a knowledge of the proper technic of the use of the microphone.

The Use of the Radio Microphone

RIGHT HERE is where the most important lessons of radio technic are to be learned. When one faces a microphone at an angle of ninety degrees to the diaphragm and sings or plays an instrument directing the tones at such a direct angle, efficiency of broadcasting is not attained. To begin with, the diaphragm of a microphone can vibrate only in two directions, that is, forward and backward. If you stand directly in front of a microphone and sing directly into it, you start it vibrating backwards; but, every time it is to return in a forward direction towards you in order to complete the frequency cycle, it encounters the next cycle of the same or a different pitch, depending upon whether the same note is being sung or another has been reached in the melody, and there is constantly a slight paralysis of the diaphragm in its return direction. This causes distortion. By singing into a microphone at an angle as near to forty-five degrees as possible the main force of the wave strikes the diaphragm at an angle and is refracted at an angle of forty-five degrees in the other direction (making a total of ninety degrees for the combined impingement and refraction). This allows a maximum of diaphragm vibration with a minimum of tone distortion.

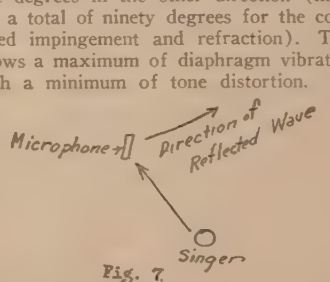


Fig. 7.

Always keep the face exactly at an angle of one hundred and eighty degrees with the forty-five degree angle of the microphone (that is, in a straight line). Do *not* move the head to either side or above or below the instrument, but move backwards and forwards from it, always retaining the straight line angle. Here is the explanation.

If we take a body of perfectly still water, say a wash tub or bucket, and drop a stone in the center, the stone sets up waves in the water which go out radially.

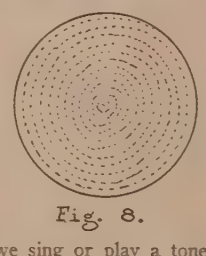


Fig. 8.

When we sing or play a tone wave the same thing happens. It also happens when we broadcast a radio wave. The center of the radially emitted wave is the strongest. The wave weakens as we leave the center, until finally it is dissipated. Sound waves refract. Therefore, in a room with a microphone and a singer, here is what takes place.

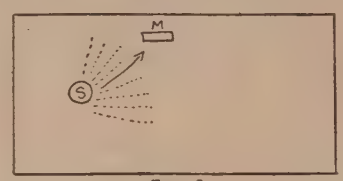


Fig. 9

As the singer (S) sings directly in the microphone (M) in the direction of the arrow the middle, or strongest, part of the wave impinges itself upon the diaphragm while the outer portions of the wave dissipate themselves against the insulated walls. (The walls of a broadcasting studio are usually sound insulated by celotex or drapery of heavy goods.) Thus the full value of the wave is utilized and good quality results.

But what happens when a singer turns his or her head away? Let's look at Fig. 10 and study it.

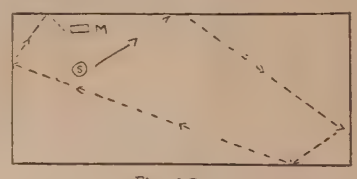


Fig 10

The singer (S) standing in front of the microphone (M) attempts to prevent blasting by turning right in the direction of the arrow. The initial impact of the tone wave catches only part of the weaker, outside radiations of the wave; but the wave continues, traveling around the room in geometric fashion like a ball on a billiard table and striking the microphone a fraction of a second later. There are, consequently, two impulses always striking the microphone: a weakened portion of the original wave and a still weaker portion of the refraction lagging behind. In some voices the effect is to flatten the tone—in others, to sharpen it. Therefore, *never* move the head from the straight line position of a one hundred and eighty degree angle-of-incidence with the microphone; and this normal angle, as was shown in Fig. 9, is forty-five degrees with the microphone.

Ascertaining the Danger Point which Forms the Neutral Position at the Microphone

IN THE SECTION, "Microphones Used In Radio Broadcasting," you were informed that two factors altered the condition of the current in the microphone circuit, that is, change of dynamical strength and change of frequency. If singers will stand about twelve inches from a microphone, at an angle of forty-five degrees, start with the lowest tone of their vocal register and slowly g the compass of their complete regist the same time having an engineer w a volume indicator millimeter at aud equipment to tell when the needle sw completely to the right (*stop*), the da note in their register will be easily a tained. That note forms the neutral tion point in so far as distance from microphone is concerned. For higher, the singer merely moves dis backward, never changing the s angle of incidence with the microph and, inversely, for lower notes, the s moves forward. For notes produced crooning falsetto voice, the singer sh be very close to the microphone. frequency does not affect the curre much as is the case with the open voic

To Emphasize a Word

THE SPEAKER, or dramatic re should also avoid sudden surg the tone. In order to have good, c diction consonant sounds must ha tiny time interval allowed in whic give the vowel sounds at the end of w For example, "I can't do that," shoul given, "I can'tuuh—do thatuuh." " should be pronounced as "double-y The "S's" being sibilants must be pressed as much as possible, as the produce with a disagreeable hissing s

Unlike the actor on the stage o public speaker, one does not increas dynamical strength with strongly acc words in radio broadcasting. Such su surges would certainly blast a microp The word should be allowed a pretty nite pause after being spoken. For ample, "I can't—do that," if spoken in a manner that the word "can't" is gi trifle closer to the microphone and a second or two's silence follows immedi will produce the same result as a sp emphasizing it in a public speech.

When beginning the very first wo a broadcast remember that the en does not know what your volume le That is, he does not know whethe current he is allowing you to use in microphone is too much or too little always takes a chance on the first Better have it a trifle softer than so that it opens with a loud blast. Th way to accomplish this is to start opening phrase or sentence at least and a half back from the microphon immediately come in to within ten and *stay there*. Allow nothing to d your attention or to move you fro forty-five degree angle your head a microphone describe. Do not w within ten feet of a carbon nor twenty feet of a condenser microphon

Never touch a microphone in a Ask an announcer, engineer or contr on duty to do it. Do not cough microphone. Watch your breathing fully for, if you take a breath too q it is plainly heard in the broadcast. all, *do not rustle papers anywhere microphone.* Many chain programs late tremendous applause merel crinkling up a daily newspaper the microphone. Always, if you singer, have your name, the slog cognomen you use, the title of your bers, the composer's name, the accor ing medium and whatever explanato terial you think will be of interest t audience written out on the typewr neatly block printed. For example:

Mary Lou, "WWWW'S Po Balladist" presents her inimitable terpretation of "Two Hearts in T Quarter Time." She is accomp by the WWWW Symphonic chestra.

For the second in this group, Lou. "WWWW'S Popular B dist" enters as a triangle to tha city argument every spring and

(Continued on page 520)

Music as a Cure for Mental Depression

By the Well-known Musical Pedagogue and Pianist

DR. MOISSAYE BOGUSLAWSKI

MANY years I had felt that there s a greater mission for music than mere culture and self-expression, sed by some people, for amusement

of us are constantly susceptible to ns such as sound and color. Some are horrified at the color red; nd it very comforting. To some depressing; to others the same very soothing. We have found o respond in grief to the color her than black, and *vice versa.* g certain types of music we find same conditions obtain. I have eople to respond favorably and re- ntented during the terrific beating n whereas others seem nervously aking point when hearing the same I have also observed these condi- ing the performances of music of struments. It is a well-known fact e sound of the oboe has often pro- ental derangement; the tonal qual- the instrument has a tendency to bout melancholia.

these facts in mind, I set out to the authorities at the Chicago State l for the Insane in experiments for is with music as a therapeutic for diseases. My suggestion was re- favorably and I was assigned to ng Ward Number Nine of the Hos- Dr. David Rotman, in charge of rd, gave me every coöperation, was lpful in turning over historical data ing the numerous patients and the work with considerable in- and enthusiasm.

A Radical Departure

E ONLY steps known for some ime in the medical care of mental s other than the uses of medicine been the hydro-therapeutics, and, such baths applied to the agitated ed through the vibration of running a sedative condition, the use of seemed to be a radical departure he accepted forms of treatment. d felt that through music a purge t up nerves would have a far-reach- ect upon the consciousness of the and so I divided my music appli- into four groups, to which each bjected. Dr. Rotman permitted me ct any such types as would be of nterest. My theory was based upon one melody to which the patient respond, believing that, within ne, a certain melody entwines the e and tragedy of the individual's first began with the melodies of rsery. The second group was de- to melodies of childhood, ranging n the years of eight and twelve. I those the "Melodies of the Primary Child." The third group was to melodies of adolescence, rang- m twelve to twenty-two, the period antic manifestations. And the last the fourth, concerned itself with na- songs and dances and music of the r and classical type.

first case subjected to the experi- vas that of a young Italian mother, enty-two, who became mentally de- at childbirth, would have nothing with her baby, and was unresponsive happenings in her surroundings. ondition developed into a psychosis,



MOISSAYE BOGUSLAWSKI

in which she considered herself unworthy of humanity and pleaded that she be treated like an animal. The three classes of melodies were presented, to which she showed no reaction, having to be held down in the chair by two nurses. When the fourth group of melodies was presented, such as Italian folk songs and Italian peasant songs, there seemed little or no success, and then *The Miserere* from "Il Trovatore" was played. She broke down into a severe weeping spell, calling for her baby. When asked why it was she called for her child while this melody was being played, she said that this was the melody her father sang to her when she was a small child. In being led from the room she manifested a keen interest in the activities of the ward and asked when she could see her child.

Music Piercing Mental Walls

THE NEXT type experimented with was a German girl, who was a catatonic, one of the severe types of mental derangement. She had not conversed with anyone for some three months and had shown no emotional display during that time. As the regular groups of melodies were presented to her, there were no reactions until the fourth group was applied and she responded to an old German song entitled *Du, du liegst mir im Herzen.* She gave vent to an extreme weeping spell, and, when asked why this melody brought tears, she said that it brought back to her memory a romance of her earliest girlhood. This patient was thirty-eight years of age and seemed to show considerable response to human activities in the ward.

Another case of interest was that of a Belgian woman who displayed a very childlike silliness in her general conduct and seemed to dislike most music played to her of her nation until she heard the Belgian Hymn. Whereupon she recalled vividly her early experiences of prayer in the sanctuary of the church of her home town.

An outstanding case was that of an American woman of thirty years of age whose derangement was due to childbirth and whose response to certain types of music was intensely interesting. It was my great desire to find not only such music as would soothe the patient, but also a particular type of music that would arouse the extreme emotions of the patient and to note the extent of her agitation. In trying numerous pieces, it developed that the Rachmaninoff *Prelude in G Minor* aroused the most hideous shrieks from this woman, and all through the performance of the composition she pleaded with the doctor and nurses that they have me stop playing this particular piece. I carried on the performance until I concluded it was the agitated rhythm that produced her condition, and then I played the *Spring Song* by Mendelssohn which developed a most serene mood in the patient and calmed her completely.

Music as Memory Aid

I HAD found in my experiments that certain types of music and certain melodies revive lost memory. One elderly woman seemed to forget her place of residence but, upon hearing *Silver Threads Amongst the Gold,* was able to call the street number and city from which she was brought. This particular case was found in the Research Hospital at Kansas City, Missouri.

The musical treatments should be conducted individually and at no time in groups, because the focal purpose of the effort is entirely lost when there is a number of people in the room. The patient has considerable difficulty in concentrating upon the effort of the performer. I found that frequent interrogation during the performance of the music was a great help in winning the confidence of the patient. Only in one case of the many experimented with did the music seem futile.

My experiments were conducted for the purpose of reactions. I attempted no cure for I could not forsake my professional duties to carry on this work to the length needed. I feel that further development of this great field should fall to the task of experienced psychiatrists who have delved in cases of mental derangement the greater parts of their lives. I am convinced beyond question that our entire human relationship is already conducted considerably by the vibration of sound, and, as man grows to know music better and better, he will have finer understanding of the mental ills of the human race.

The Etude has presented many aspects of the therapeutic value of music in mental maladies. Dr. Boguslawski gives new evidence of much interest to all who are in search of information upon this important subject now so widely discussed.

SELF-TEST QUESTIONS ON DR. BOGUSLAWSKI'S ARTICLE

1. *What effect does the sound of running water usually have on mental patients?*
2. *What four groups may music be divided into in treating patients?*
3. *How may music become a memory aid?*
4. *What particular types of patients benefit by music?*

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analysed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Maga

SPRINGTIME IN CHINATOWN

by VICTOR RENTON

The twentieth century must answer many indictments. Its tendency to filch picturesque costuming and age-old customs, romance and mystery from many lands, substituting therefore the mixed blessings of motors and "progress" is not the least serious of these indictments. In some countries the process is by no means complete, and the imported glamour of Old Cathay still hovers over certain streets in the New World where slant-eyed denizens make their homes. It must be remembered that Mr. Renton's music, together with all other Chinese music written by Occidentals, is simply a foreigner's idea of how Chinese music sounds. The hollow effect of open fourths and fifths used rather freely here is characteristic of these attempts to depict Oriental music. Technically it is impossible to write actual Chinese music in our system of notation, since the Chinese system employs fractional parts of a tone smaller than our semi-tone. It is natural that to our ears, attuned to the diatonic scale, Chinese music should sound out of tone. To their ears our music sounds very queer, too—so we are quits on that score.

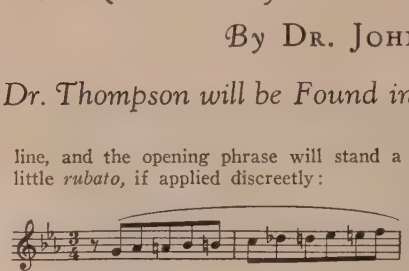
Mr. Renton's *Springtime in Chinatown* has a decidedly Oriental flavor and provides at the same time an excellent study in playing double-notes staccato and legato. As the text indicates, the opening fifths in the left hand should suggest a Chinese gong. The effect will be helped along if the fingers are held somewhat tense and the chords struck sharply and *with pedal.* This achieves the metallic effect produced with the greatest nonchalance by beginners but only after careful thought when relaxation has been attained. The passages marked staccato should be played with rather dry staccato, sharp percussion, employing very little weight and in most cases with wrist attack. A slight blurring with the pedal, if not overdone, will lend the atmosphere of mystery which is inseparable in our minds from Oriental music. Follow the marks of dynamics closely, making pronounced contrasts between *fortes* and *pianos.* The theme in E minor beginning with the sixth line, third measure, should be played boldly in a robust style. Take care, however, that the staccatos do not lose their crispness in the effort to play in a *big* manner. The glissando in the coda is probably best played with the third finger.

ON WINGS OF THE WIND

by WILLIAM HODSON

In this piece Mr. Hodson has given us a waltz built on the chromatic scale. "Believe it or not" there is a definite exhilaration in gliding up and down the keyboard on chromatic scales similar to that experienced in skating or dancing. Incidentally and fortunately, chromatic scale playing offers splendid practice in finger precision and is one form of practice that pupils seem thoroughly to enjoy. Interesting tonal variation may be had if the first four measures of the introduction are played with rolling attack answered by the last four measures played with articulated finger legato.

The waltz proper begins with the second line, and the opening phrase will stand a little *rubato,* if applied discreetly:



Observe that the second theme beginning with line four has the indication, *grazioso* (gracefully). Be careful of the voicing here; the upper or soprano voice is to be sustained while the alto voice descends in short chromatic groups played *legato* and tossed off on the third beat as shown by the slur. Remember that chromatic passages must be pedaled with utmost care; otherwise the tones lying so close together will cause a most unpleasant blur. For the same reason release the pedal sharply so that the dampers take effect at once.

In playing the A Flat theme beginning on the next page, observe the *sostenuto* tones, marked ♩. They are important and should have not only more singing quality but a bit more significance as well. On the next line the first note of each measure, for four measures, should be given the same consideration. Play the whole piece in the breezy manner suggested by the title. Try for ease of performance and the soaring freedom of the wind, remembering that in playing the piano the visual sense of the hearer has its part. He is apt to think he hears what he sees. Make a resolution to learn this piece so very well that you will be able to play it without providing a spectacle of frantic note-grabbing.

GIPSY NIGHT *by* EDOUARD POLDINI

Born with an abhorrence of the rules of living as we understand them, it is but natural that Gipsies should be antagonistic to established rules of musical structure. As a consequence most Gipsy music is in the nature of improvisations. But what improvisations! Following the Romany patterns, changeable, restless, and moody as these primitive people themselves! Poldini here suggests an impromptu dance about a Gipsy campfire. The lonely fiddler improvising a wild and fiery dance tune, accompanied by a rhythmical beating on pots and pans, is easy to visualize. The pot and pan accompaniment used so often by the Gipsies is here portrayed by the monotonous effect of the root and fifth employed over and over again in the style of pedal-point in the left hand. Beginning with the third line, the effect is reversed, this time a bass instrument carrying the theme while the pots and pans provide a right hand accompaniment.

Sharp rhythm is mandatory throughout —and let the accents be well marked.

Study well your outside limits of dynamics. The composition begins *piano* and waxes constantly louder and more excited in mood until *fff* is reached in the middle of line six. Notice that after an impetuous descending passage in unison, a *rallentando* suddenly asserts itself in accented notes, followed by two chords held for a long pause, putting, obviously, an end to the dance. The closing six measures are played very slowly and softly. Presumably the exhausted dancers are ready for sleep.

RIPPLING WATERS *by* M. L. PRESTON

Even the pianist endowed with slight imagination should catch the proper spirit of this piece. It is suggestively titled, and the subtitle, *Caprice,* indicates its character. The tempo, *allegro spiritose,* means "fast and spirited" and further along in the text we read *leggiero grazioso,* "lightly, gracefully, softly." All of which suggests, not a waterfall or rushing torrent, but small rivulets running busily and at times playfully down to the sea. Play this piece with well articulated finger legato in the right hand, a rather shallow touch which deepens as *crescendos* are necessary. Use your imagination and vary the tonal shading to depict the play of sunlight and shadow on the water. Measure seven, for instance, in the right hand, should be played with close finger legato and rolled rather than articulated. Observe that, after the pause at the end of line three, we go into the parallel major key. No shadows here. The water dashes in broad sunlight over little rocks, *giocoso,* sportively. Other rivulets joining the chase swell the volume to *mezzo forte.* After the pause in the coda we jump abruptly from triplets to quadruplets, played *vivace molto,* very vivaciously. Later the little stream is absorbed, very quietly, by a larger body of water.

Besides being tuneful and interesting pianistically, *Rippling Waters* affords a good etude in finger dexterity.

DANSE ECOSSAISE *by* FRED T. BAKER

A dance out of bonny Scotland for your delectation. The *ecossaise* is an old dance which used to be accompanied by the skirling of bagpipes and originally was in 3-2 or 2-4 time. The modern *ecossaise* is a form of country dance and is in quick 4-4 or 2-4 time.

Published originally in the difficult key of G-flat it proved decidedly popular, and many will hail its advent in this new and easier key of G major. It cannot be too often emphasized that rhythm is the very life blood of all dance forms. Play the piece in the tempo of a schottische about M.M. ♩=132. Roll the arpeggios which open the introduction. Where the dance proper begins, be sure to play the sixteenth notes and the following dotted eighths with *one sweep of the arm and hand.* Otherwise the effect is apt to be stilted if not really clumsy.

In playing the second theme in D major be sure the upper voice is sustained, while the alto moves downward. The third theme in E minor should be played with pomposity, *fortissimo* and sustained, but well accented. Observe the wedge shaped accents appearing in this theme. The mark ∧ calls for an accent with extra emphasis. The double-dotted notes in the left hand on line three of this page give to the following sixteenth notes almost the effect of grace notes.

Try to achieve in this place the carefree abandon of a rustic dance without sacrificing the all-important requirements of rhythm.

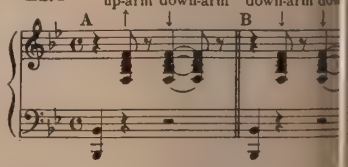
BALLET FROM FAUST *by* GOUNOD

With each successive generation the airs from Gounod's "Faust" seem to find fresh favor, and the ballet music from th mortal opera is no exception. Aside its purely musical charm it affords t and student fine study in various attacks and in the up and down stro the arm. The tempo indication is *m maestoso,* which of course means "r ately fast and dignified in character. us digress for a moment to discuss th ter of technical attack in a piece o character, which makes a primary to the emotions of the player.

Simply to *feel* emotion is not e One must have the technic to *expre* emotion in terms of the piano. Many players and some older ones experien entire gamut of emotion at the key and the stubborn piano stolidly refus sponse until the proper keyboard are used. In other words, all musi fects, aside from the most elementa matter how subtle, emotional or intell their inspiration, must of mechanic cessity be reduced to terms of te attack before they will come out piano. Great artists, it is true, d think in terms of technical attack playing concerts at the piano. That cause they are masters of proper at the keyboard. When technical a are *mastered* they become once an all natural gestures, as instinctive act of breathing. An emotion or idea stinctively followed by the proper nical gesture and so communicated piano. The choice of technical used in interpreting this Gounod m of utmost importance and will richly thoughtful consideration on the part performer or student.

The rhythmical "swing" of this music should be established in the t troductory measures. To produce t act shade of rhythmical and tonal tion one should employ a sharp up- of the arm on the second beat of the ure, followed by a sustained down on the third beat which is tied over first half of the final count as sho "A."

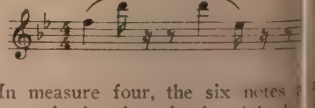
Ex. 1



(The arrows show *up* and *down* str Now play the measure as shown which uses only downstroke, and hea lifeless and uninteresting the rhythm a result.

The theme begins in measure thre two-note phrases which should be off very sharply with the *drop-roll* The second note of each phrase sho shortened almost to a sixteenth as it were written as follows:

Ex. 2



In measure four, the six notes ing on the last beat in the right ha best played with minimum finger

(Continued on page 528)



GIOVANNI MARTINELLI AS ANDREA CHENIER



ELISABETH RETHBERG AS MADAMA BUTTERFLY



JULIA CLAUSSEN AS DELILAH



EDWARD JOHNSON AS PETER IBBETSON

An American Operatic Mecca

An Account of the Extraordinary Accomplishments of the Ravinia Opera Company and its Benefactor

By Glenn Dillard Gunn

Although the Ravinia Opera will be inactive till next year, interest in the project has not diminished in the West.

MAGINE a park set on the shores of a great inland sea, its lawns verdant, its every vista inviting. Imagine an cient and weathered pavilion set amid wering elms and maples so that it seems part of the grove. Picture these trees rk against the sunset glow, black and isty in the moonlight or vaguely etched ainst the stars. Then, in such a setting, agine *Archibaldo's* gorgeous aria, or *ora* and *Avito* on the battlements of his stle, or *Romeo's* hymn to the moonlit ght with a real moon shining softly ross the auditorium. Such is Ravinia, e institution that makes Chicago the nter of the world's major opera during e summer months.

Because he is a friend of Ravinia's tron, Louis Eckstein, and because many its major artists, like Elisabeth Reth-rg, Lucrezia Bori and Giovanni Marti-lli, come from the Metropolitan, in which, til this past season, he has played such important role, Otto H. Kahn makes s annual pilgrimage to Ravinia, "in der," so he says, "that I may really ar the Metropolitan artists."

For this old wooden auditorium is just hat he describes it to be, "the Stradivarius all theaters." Its acoustics are match-ss. Its dull brown rafters, its gabled iling of board and shingle, the planks its floor and the stained timbers of its roscenium are so many parts of a reso-nt chamber that magnifies the beauty even such a voice as Mme. Rethberg's or nplifies the thrilling trumpetings of lartinelli.

Such are the physical assets of Ravinia.

Aesthetic Resources

TS ARTISTIC assets are not less im-pressive. The Metropolitan, the Chi-go Civic and the operas of Paris and russels send their most important singers this "opera house in the woods." The hicago Symphony Orchestra—one of the stly celebrated ensembles of the world—rves Ravinia for its symphonic pro-rams under the leadership of Eric De amarter, and plays for the opera per-ormances under Genaro Pappi, Louis lasselmans, or Wilfred Pelletier. In no pera house, European or American, have heard an orchestra to equal this.

These are some of the reasons for Ravinia's fame. Others were tersely stated by James O'Donnel Bennett in a recent issue of a Chicago daily.

"At Ravinia there is no plush and no gilding.

"No society, no overdressing, no snobbery.

"There are no remote seats, no long intermissions, no extravagant prices."

The atmosphere is one of delightful informality. But it is the informality that derives from a common interest in beauty, not the informality of inconsiderateness. The people who gather here nightly seven times a week for opera and on Sunday and Thursday afternoons for symphony concerts come from every walk in life, from every part of Chicago and its suburbs, from all the North Shore communities as far north as Milwaukee, from adjacent states. They come by trolley, by train and car, traveling twenty-three miles from the center of Chicago—no great distance in that vast and outspread city—to this sylvan retreat of the muse on the shores of Lake Michigan.

The Perfect Setting

ONCE arrived the opera-goers find none of the pomp and circumstance of winter opera. They stroll comfortably under the trees. They smoke and chat until the trumpet calls them to their places in the auditorium. The American habit of talking through all symphonic preludes and interludes at opera is not encouraged at Ravinia. Occasionally some uninitiated patron of Winter opera mistakes the overtures as a signal for conversation. But even these calloused souls fall under the Ravinia spell, surrender to the Ravinia atmosphere, and learn to listen to the operatic address as a whole compounded of song, symphony and drama—the latter element in lesser degree because even here the American prejudice against intelligibility in the matter of operatic texts has not been overcome.

They still sing in foreign languages at Ravinia. But not because the vernacular has not been tried. Twenty years ago a great lover of opera, Louis Eckstein, acquired control of Ravinia. It had functioned some five years as a center for summer symphony. Walter Damrosch and the New York Symphony had dedicated it in 1906. For several seasons Dr. Damrosch had come for the whole or for part of the summer. Frederick Stock and the Chicago Symphony, Emil Oberhoffer and the Minneapolis Symphony had had a share in these earlier seasons. There had not been a great deal of interest.

Eckstein's Planning

WHEN Eckstein, an ardent opera lover, took charge of Ravinia, he had a few fellow directors who still wanted symphony. He bought them out promptly, purchased the park—which he has since deeded, with certain drastic restrictions, to the village of Highland Park in which municipality it is located—and all the stock and properties of the company. Having acquired control Mr. Eckstein put into practice his theory that Americans loved opera, had developed an intelligent appreciation of it and needed only a chance to hear and understand it and they would flock to it. So he engaged as many routined native or English-speaking artists as he could find and tried to induce the public to listen to opera in a language which they could understand. He failed.

Ravinia is situated in the midst of Chicago's most prosperous and (perhaps) most cultured suburbs. The North Shore communities reflect the college atmosphere. One of them is the home of a famous university. Now nowhere is music less respected or less understood than in American colleges and universities. As Dr. John Erskine has said, "The American public schools teach the children to love music and the colleges teach them to despise it." Mr. Eckstein soon learned that Americans do not love opera—that is well-to-do, college-bred Americans. So he changed his plan. He borrowed the greatest singers from the Metropolitan and the Chicago Civic. He banished the English language from Ravinia.

Immediately he succeeded. For Americans, still loving opera not at all and understanding it as little as they love it, came to hear the stars, while Chicago's multitude of Italians who love their own opera and some French and German opera, and the Jews, who love all opera and all



THE OPERA HOUSE IN THE WOODS

kinds of music passionately, came in crowds.

The "Loop" Millionaire

FORTUNATELY Louis Eckstein has the wealth to do as he pleases. Americans would be interested to know how he acquired his vast holdings of Chicago "loop" real estate; how he developed the group of magazines which he recently merged with the McCall publications; how he built up the chain of drug stores that he sold not long since to Liggetts; how he acquired control of other wide-spread, money-producing enterprises.

Eckstein will not tell them. Financially he is a man of mystery. His name appears on the boards of directors of some of Chicago's strongest banks. His reputation as a real estate operator is such that his word on values is considered final in Chicago. But how he "got his start," by what steps he rose to his present unassailable position in Chicago's financial world, no one can say.

He first appeared in Milwaukee, where he admits having played second fiddle in the resident orchestra, he won't say how many years ago. But he confesses that the life of the professional musician held for him no such prospects of financial reward as measured up to his ambition. So one next heard of him as confidential secretary to a railroad president and his first adventure in real estate—which seems now to form the foundation of his fortune—was most unfortunate. For to please his employer he purchased on time two lots in the suburb of River Forest, held them for forty years and sold them for half of what it cost to keep them.

Eckstein offers to prove that he has been a professional musician. He has challenged General Charles G. Dawes, his friend and neighbor, to play flute, as extra man, with the Chicago Symphony at Ravinia, to his own second fiddle. General Dawes compromises by contributing to the Ravinia guarantee.

"Good Business" that Loses Money

WITH THE same executive ability that earned him his millions Eckstein directs affairs at Ravinia. He plans the season. He engages the artists. He arranges the repertoire which is a complicated affair involving artists' contracts, the number of performances each must have, the taste of the public, and the box office—for Eckstein does not lose money casually, generous as he is known to be.

He is, in short, the lowest paid impresario in opera and, so far as my observation goes, the most able of the whole lot. For he donates his services, guarantees the artists' contracts and, at the end of the season, pays the deficit.

Fortunately Mr. Eckstein has the wealth to do with Ravinia as he pleases. It has cost him a million dollars in twenty years. It would require an endowment of seven millions to pay its annual deficit which last year was nearly three hundred thousand. Remember Eckstein loves opera. He might endow picture galleries or build libraries or own a yacht. It would cost little more than his generous patronage of opera which in turn has enriched the lives of millions and furthered the culture and the prestige of the city that gave him his wealth.

Ravinia, then, today operates on the plan of the Metropolitan and the Chicago Civic, and is also on the cultural level of these distinguished homes of art. Eckstein has enlarged his season to ten weeks and three days. He has expanded his repertoire until it matches the thirty-seven or forty operas given annually by those institutions.

He brought to Ravinia such artists as Scotti, Didur, Muzio, Raisa, Easton, Kingston, Bori, Johnson, Martinelli, Rethberg, Lazzari. He began to produce novelties. He discovered "Marouf." He revived "The Bartered Bride." He produced "La Rondine." He made tentative experiments in translated opera and gave a gorgeous English version of "Lohengrin" of which the American public would have naught; for like every other intelligent lover of opera Mr. Eckstein believes that opera is music and drama or perhaps even drama and music, but in any event words and music with the usual necessity for intelligibility of the words.

Opera in the Vernacular

FINALLY, noting the enormous success of Deems Taylor's "Peter Ibbetson," he returned to his first ideal and tried a native work in the vernacular. Ravinia patrons were now ready for the experiment. They discovered that song, even operatic song, is an address to the listener compounded of words and music and meant to be understood. They were made totally unconscious of the language as a problem or a prejudice by the expert diction and enunciation of such great singing actors as Edward Johnson, Lucrezia Bori, Florence Macbeth and the rest of the expert cast which for the most part was that which presented the work in New York.

That is Ravinia's latest chapter. There have been many others. Some are concerned with such pretentious and portentous novelties as Respighi's "Sunken Bell." Some merely echo the triumphs of Rethberg's *Elsa* and *Aida*, Bori's *Manon* (in either version), Chamlee's *Marouf*, Lazzari's *Archibaldo*, Martinelli's *Radames* and *Chénier* that have sounded in other theaters. But all gain something distinctive from the Ravinia atmosphere.

If Ravinia were located anywhere in Europe it would be a Mecca, a Bayreuth. But it is in America and in Chicago, of all places. It is the shrine where our own people may gather summer after summer, on the shores of their own waters.

SELF-TEST QUESTIONS ON MR. GUNN'S ARTICLE.

1. Tell of the origin of Ravinia.

2. What is distinctive about the atmosphere at Ravinia?

3. What failures did Eckstein meet with in the first few years of his Ravinia sponsorship?

4. Name ten famous opera stars who have sung at Ravinia.

5. What are three comparatively new operas Eckstein has had produced?

A Half Million Dollars in Musical Scholarships

By Rob Roy Peery

Part III

The Delta Group

IN MISSISSIPPI, Gulf Park College at Gulfport offers one scholarship of $200 a year, with possible renewal for one additional year. Hillman College, Clinton, offers one competitive scholarship of $108 to vocal students. Mississippi Woman's College at Hattiesburg has thirteen partial scholarships with a combined value of $2,200. The University of Mississippi offers six scholarships having an estimated total of $470. Whitworth College at Brookhaven gives $250 in scholarship aid each year.

Centenary College of Louisiana, Shreveport, announces three full scholarships of $180 each, open to freshmen, and partial scholarships totaling $250 to advanced students. For the current year the Sophie Newcomb College for Women, New Orleans, has given ten scholarships varying in value from full tuition to $100 per year, in addition to a regular fund of $250. Funds of $250 each are given annually at Louisiana College, Pineville, and Louisiana State University, Baton Rouge.

We Start "West"

IN TEXAS, Amarillo College of Music at Amarillo distributes $350 among several winners in a yearly contest. Baylor College for Women, Belton, has an annual scholarship fund of $250. Kidd-Key College and Conservatory at Sherman offers one full scholarship of $300 to a violin student. The Lou Morris College at Jacksonville offers two scholarships of $90 each to first year students. Southern Methodist University at Dallas has two music scholarships aggregating $335 yearly. Southwestern University, Georgetown, and Texas Woman's College, Fort Worth, have annual grants of $250. Western Texas State Teachers' College at Canyon has three full scholarships estimated at $100 each.

Figures from six schools of Arkansas are at hand. Central College, Conway, distributes $250 annually to worthy students. The College of the Ozarks at Clarksville has two cash scholarships of $125 each, and in addition four scholarships for musical work which are valued at $315 annually. The Donath Music School at Helena is this year giving full and partial scholarships, having an estimated value of $1,392, to eighteen pupils. Henderson State Teachers' College, Arkadelphia, divides $250 annually between three pupils who meet the requirements prescribed by the National Association of Music Schools. Ten partial scholarships, valued at $1,000, are offered annually at Ouachita College, also at Arkadelphia. The University of Arkansas, Fayetteville, divides $250 annually between one piano student and one voice student.

Oklahoma College for Women, Chickasha, makes no charge for tuition in the Fine Arts Department, in which are enrolled about three hundred students for this year. Consequently this represents the equivalent of three hundred scholarships equal in value to a year's instruction in music. Oklahoma City University at Oklahoma City offers five partial scholarships of $50 each. Phillips University at Enid has a scholarship fund estimated at about $1,700, distributed among some thirty-five pupils. The University of Oklahoma at Norman announces sixteen full scholarships at $10 each, and thirty-two partial scholarships in smaller amounts, with a combined total of $2,600, also, several fellowships t graduate students varying from $350 t $700 per year. The University of Tulsa at Tulsa has an annual fund of $250.

In the Alleghenies

IN WEST VIRGINIA, Bethany College at Bethany awarded five scholarships aggregating $300 to music student during the first semester of 1931-193 Morris Harvey College at Barboursvill has an annual fund of $250 for scholarshi purposes.

Kentucky lists four colleges giving a to music students. Berea College a Berea distributes $250 each year to worth pupils. Eastern Kentucky Stat Teachers' College, Richmond, offe three scholarships of $64 each to upper classmen. Georgetown College a Georgetown has an annual grant of $25 Murray State Teachers' College a Murray offered during the current yea thirty scholarships in practical music hav ing a combined value of $1,080, a part o this being determined by competitive ex amination.

In the "I Will" City

IN THE MIDDLE WEST, the city o Chicago offers the music student sple did opportunities. The American Conse vatory announces sixty full scholarshi valued at $40,000, and one hundred an fifty partial grants totalling $30,000. Bus Conservatory gives annually, for a dura tion of ten months, twenty-five full schola ships valued at $7,500, twenty-five ha scholarships with total value of $3,750 an twenty-five quarter scholarships wort $1,875, to students of outstanding talen The Chicago Conservatory furnishes tu tion to thirty-seven pupils, having an e timated value of $4,440. Chicago Mus cal College awarded one hundred an eight free scholarships during the curre year, having an estimated cash value approximately $70,000, these having be granted by competitive examination. O further award is made each year for student to study in Germany, all tuitio and living expenses paid.

Chicago Piano College offers ten fu scholarships valued at about $2,000 a fifty partial scholarships worth approx mately $1,750. Columbia School Music, while not making any formal off of scholarships, does grant free and pa tial scholarships in deserving cases. T Musical Dramatic Conservatory offe five full scholarships with total value $1,000 and ten partial grants of $100 eac Neillson's Musical College awards t partial scholarships of $100 each. The She wood Music School provides numero scholarships for the regular term, grant by competitive auditions and consisting one hour of private instruction weekl Summer session scholarships are also ava able.

Data is available from fifteen Illinois i stitutions in addition to the Chicago port. Bradley Polytechnic Institu Peoria, has one fund of $250 for mus scholarship purposes. Carthage Colle at Carthage offers no specific music a

(*Continued on page 518*)

Keeping Time

By Sister Mary Charles

Keeping time is one of the most imperative requirements of a musical performance. This does not mean an absolute adherence to the tick of the metronome, but a close clinging to some correctly chosen tempo which gives the piece a certain rhythmic distinction.

The tempo of Dvořák's *Largo* from the "Symphony from the New World" would be entirely unsuitable for his *Humoreske*. Both, nevertheless, have variations in tempo which all but the expressionless players must feel; yet they have a fundamental rhythm which gives these pieces their distinctive character.

Accelerating or retarding the tempo, if done by an artist, does not mean playing out of time; it has nothing to do with the halting and stammering of the bungler. Thus, playing out of time may be a virtue in one and a fault in another.

High Lights in the World's Famous Piano Methods

By Florence Leonard

Part II

Kalkbrenner in England

HEN Kalkbrenner visited England, however, he was not at first re- with great cordiality. He inter- ed the conductor of the Bath Concerts regard to an engagement. But he told that "the young ladies of Eng- were now such proficient performers ne pianoforte that they could be but interested in any importation from ge, a country by no means famous for oduction of ever, Kalkbrenner, with ready wit, e that, as he was traveling for im- ment as well as fame, he should be gratified by any advantage he might e from his fair competitors in this was therefore engaged without ad- sing and with no friendly support, but ade a complete success and was en- to commence his career in London. ng the remainder of his stay in Eng- Ireland and Scotland he was received enthusiasm.

one regards this pianist as a prede- or of Chopin and not strictly as a con- orary (he was born twenty-two years before Chopin) one will find material of considerable interest in some of his Studies. Op. 126 contains a study on "wrist chords," with other Etudes expressing his romantic temperament, his dramatic tendencies, and still other compositions which show ingenuity and imagination. Op. 143, Vol. 1, also contains certain interesting Etudes—again with chords and octaves. Op. 20 need not yet be discarded from the list of a teacher who needs variety of material.

Praised by Beethoven

CRAMER whose masterly Etudes remain the chief heritage which he left to posterity was of a different type from either Clementi or Kalkbrenner. He played the violin at four years of age, but was attracted more to the piano, and experimented with chord-making on an old piano in the attic of his father's house instead of practicing his violin. The father and mother, happening to overhear him, were so pleased with his harmonies that they permitted him to work at the piano. They were living in London and Clementi, naturally, was sought as teacher when the boy was twelve years old. But before this he had appeared at a benefit concert. Haydn, when in London, took a great fancy to him, and he came to know Beethoven when giving concerts in Vienna.

Beethoven admired his Etudes and praised his playing above that of all his contemporaries, and the story goes that when some years later Hummel heard him play Beethoven in London, he rushed to him, kissed him on both cheeks, and cried out, "Never till now have I heard Beethoven."

Moscheles wrote of Cramer that he had "a fine delicacy, velvety touch and lovely singing tone, like breathing from the sweet south." Other critics praised his "perfect *legato* from his bent fingers." He was devoted to his piano and would often play until two or three in the morning. Plainly, he was a personality of more depth and dignity than either Clementi or Kalkbrenner, and this personality speaks in his Etudes.

In London Cramer was a personage. He was director of the Philharmonic Orchestra there at the time when the name "Jupiter" was bestowed on Mozart's "C major Symphony." He was there to introduce the young Mendelssohn to the London audience, and Mendelssohn wrote home, "Old John Cramer led me to the pianoforte as if I were a young lady."

"Glorious John"

CRAMER was there to meet Liszt, in 1840, and appear with him in concert. "Glorious John," aged 70, and the "Young Lion," aged 17, gave a joint concert. Liszt, in what would now be called a characteristic "gesture," played a duet with "Glorious John," and then proceeded to play many Cramer Etudes. In 1853 Cramer was guest of honor at a dinner in London, at which he played "with soul, passion and profound melancholy" the C minor Fantasia of Mozart.

Cramer was largely self-taught in both playing and composition. "His own style," it is said, "and his study of singing in the Italian School" (perhaps also his childish struggles with the violin!) "inspired him to *legato* in touch and to grace and expression in melodic phrases, making the piano sing."

His warm-hearted disposition and liberal interest in all talents helped to foster warm-hearted memories of the man.

Hummel who had at the time a remarkable vogue which one can scarcely understand today appears, as one looks back



This very interesting group is reproduced by request.

over the intervening years, to have had little magnetism in either personality or composition. The three prominent names in this period remain Clementi, Kalkbrenner, Cramer.

The Right Finger at the Right Time

KARL CZERNY (1791-1857) was probably the most famous writer of Etudes as yet known to the musical world. He had, however, no individual system of position for hand and finger, nor had he a special system of movement. He made fingering, that is, the choice of the finger which is to be used, the leading idea of his work. And he depended also on many repetitions of the same exercise to bring about the required skill.

His systematizing of results obtained up to his time—points of modern virtuosity being included in this systematization—is one of the remarkable characteristics of his work. Another trait is that of making the actual musical material simple, so that the mind may be given as completely as possible to the technical problem. But it was not the *way of using the finger* on which he relied for gymnastic training. It was rather the many repetitions of a figure with the correct fingering which was for him the essential.

Louis Plaidy (1810-1874) who gave the first good exposition of a theory of touch advocated the higher elbow, slightly higher than the keyboard, with a level line through the back of the hand and the first joint. The knuckles must not break this line by protruding. The two end joints must be rounded. The first joint was the joint which played. The tone was made by striking, except that in *mezzo-staccato* the finger pressed heavily and the forearm lifted slightly. *Staccato* was played from the wrist, and a soft *staccato* had "a quick withdrawal of the finger also." He said, "Some virtuosi play *staccato* with the arm, but this must not be imitated by the pupils."

In the scale the hands were to be turned inward a little and the arm held slightly away from the body. "The thumb must already lie under the second finger when it (the second finger) strikes." "The thumb must always be carried over the keys."

The Lowered Wrist

WITH A successor of Plaidy, Kontski (1817-1899), a new idea of touch appeared. This was gained through a new position. Instead of bent fingers and horizontal hand or hand rising to a higher wrist, he used a lower wrist than any predecessor, and carried the fingers nearly straight. For he held that the tip was not sufficiently sensitive and made a dry tone. So to make his tone he drew the finger *forward* (not toward the palm), pressing far down, so that the hammer touched the string gently. This he called *carezzando*.

It is interesting to note that this movement is a gliding similar to that of Bach, but in the opposite direction.

With Kontski, as an innovator, perceiving new ways of tone making, must be grouped two others, Marx (1795-1866) and Thalberg (1812-1871).

The ideas of Marx were not presented in a system of playing or of teaching, but are scattered here and there through his works on nineteenth century music, Beethoven and Bach. He felt that players lacked the true connection between finger and feeling. "Each finger must be able to seize the emotional tone by itself, with the requisite degree of tenderness in accentuation, of individualization, or of melting into the next tone—must, as it were, have a soul and independent life of its own, to conduct through its nerve the soul of the player to the key. . . The key must be felt, not pushed nor struck; it must be seized with feeling, as one presses a friend's hand only with sympathy." To this end he advises that the hand be inclined "toward the side of that finger which is chiefly engaged nervously." He has no admiration for "a fleet, showy style." The hand, he repeats, should by its inclination and weight aid the finger in emphasizing the decisive tone. "Technic stands in need of poetry."

The "Weight" Idea

HERE IS found an important principle, stated definitely for the first time—namely, the application of the weight of the hand to tone making.

Thalberg writes thus of the singing-touch, so beautifully exemplified in his own playing: "Much is expected of the instrument, from which the greatest possible volume of tone must be drawn, though never by roughly striking the keys, but rather by catching them closely and deftly and pressing them down with power, decision and warmth. . . For simple, tender and graceful melodies, one should knead the keys, so to speak . . . as with a boneless hand; in such strains the keys should be felt rather than struck."

Introduction to II

These two players and writers stand out conspicuously in a period in which the various ways of playing may be summed up as follows:

Quiet arm: from Bach to Plaidy
Quiet hand: from Bach to Kalkbrenn
Wrist action for *staccato*: from Kal brenner
Arm action for *staccato*: observed later years of the period, but n taught.
Hand position: variable. At first fi gers (to tips), knuckles and wri in one level line. Later the wri was raised, later still, lowere Last of all, the hand was tilt toward one finger or another.
Finger position: variable. Finge must be bent at tips only, slightly rounded; or the tips mu be vertical (at right angles to t keys), *or* stretched out near straight.
Arrangement of tips: in a straig line, from 1 to 5—or not me tioned at all!
Movements made in playing: those fingers only, except for wrist *sta cato* and whatever sidewise mov ment of arm was needed to reac distances on the keyboard.
Finger movement: lifted (a litt way) in the knuckle and the k struck or pressed, *or*
—drawn in from the end joi
—drawn in from the first joi
—drawn outward,
Except for Thalberg's "kneading" a Marx's weight idea.

From these groups it is evident th even from 1685 to 1810, when piano pla ing was in its simplest form, there was royal road to playing, except to be born genius. For each teacher or player adv cated his own manner of playing.

(Part II to follow)

The Mechanical Side of Piano Playing

By T. L. RICKABY

IN AN OBITUARY notice of Franz Liszt in a London music magazine, was mentioned the fact that at the age of twelve, Liszt, already famous as a wonder-child, was taken to Czerny for lessons. The latter immediately set him to work on five-finger exercises and other purely mechanical technical studies, very much to the boy's disgust. "But" continued the biographer, "that was just what the young highflyer needed."

Porpora, the great singing teacher, told one aspirant to "Go practice fourths for a year, and then return to me." This is like the advice given by a famous artist who said to a disciple, "Go and draw gate-posts for a while." Now neither of these stories may be really true, although both are printed in the lives of the singer and painter mentioned. There is, however, a vitally fundamental truth underlying both; and that is that purely mechanical ability is at the foundation of all artistic excellence.

A noted writer, famous the world over for his literary productions which are among the greatest of our times, recently came to these shores to lecture. He took a six-week course in our language and insisted on lecturing in English. He may have had a beautiful message for us all; his ideas may have been capable of giving pleasure and exaltation and light; but the lectures ended prematurely, as they excited only sympathy—where they did not provoke ridicule. He possessed the thoughts, the ideas and the sentiments, but lacked the mechanical power to convey them to his hearers. The pianist who is poorly equipped mechanically is in the same condition. Mechanism without feeling or thought is unsatisfactory enough, but it is preferable to feeling and sentiment where there is an obvious inability to present them to others in a way in which they can be understood.

Ask piano pupils why five-finger exercises are used, and nine hundred and ninety-nine will answer, "To make the fingers limber." (The thousandth one will say, "search me.") This, most emphatically, is *not* what the five-finger exercise is for. Young fingers are limber enough—too limber in fact. The finger exercise is, first, to strengthen the muscles of the fingers, and second, and most important of all, to gain mental control over the fingers that they may move rapidly and correctly at the command of the will. Take the finger progression indicated by the following figures:—

1 2 3 4 5 4 3 2 1

This is the simplest of finger movements and does not require much control. The difficulty is multiplied many times when this progression is attempted:—

1 3 2 4 3 5 4 2 1

And the next one is still more difficult:—

1 2 4 3 5 4 2 3 1

It is not necessary to multiply examples. These will serve to illustrate the chief use of the exercise. These exercises however are not sufficient, and, while they fill a large place in elementary study, they are inferior in many respects to the Mason *Two-Finger Exercises*. But all finger exercises, of whatever kind, with their transpositions and different species, are for the same purpose—finger control; and they must be practiced regularly and constantly for a long time. Scales and arpeggios are included in mechanical work for other reasons. They, too, contribute considerably to finger control; but their chief object is to establish the fundamental forms that practically all music assumes—automatically to learn the "paths" or "tracks" that the hands will have to follow in playing the majority of compositions that are played by the rank and file of students.

If all scale and arpeggio passages were taken out of piano music, little would remain. So these two features of technic are emphasized in all the early stages of piano work. The scales and arpeggios are the multiplication table of piano playing. When a person has learned the multiplication table, he does not keep on learning it. He uses it. Four times four is sixteen, and always will be sixteen, not only in the table itself, but whenever four has to be multiplied by four. The scales and arpeggios must be well learned before they are encountered much in pieces; then they are to be *used*, and in just the same way as they are played in straight scale practice. To illustrate, in a composition like Paderewski's *Minuet in G*, many pupils will get along fairly well till they reach the scale passage in the second part. There they often "fall down;" yet it is nothing more than the common, every-day scale of G major and is fingered just as it could be in practicing the scale itself. In the same composition the arpeggio at the end is merely the common chord of G major and would offer no difficulty to any player who had ever given the requisite concentrated attention to regular arpeggio work.

No pupil can play scales and arpeggios too much in the earlier years of piano study; and it is never out of order to emphasize the necessity of teachers making special efforts to compel or cajole or bribe or persuade those studying wi them to practice these technical for patiently, carefully and regularly un they are in the fingers "for keeps." O fingers are the most faithful of servan They never "go back" on us; they nev fail us, *provided* they have been scrup lously trained to go in the right to paths.

All this, of course, has reference to t elementary work of the piano stude Such work, with advanced students, th approaching the artist stage, and even t artists themselves, will take care of itse if the foundational work has been th oughly done, and finger control i assured automatic fact. The music Brahms, Chopin and Schumann often p sents technical problems for which t usual scale and arpeggio practice does seem to provide, but in reality it is ac quate enough.

In the music of the ultra-moderns li Ravel, Debussy, Scott and Griffes, we liable to find passages that are like t light of which the poet speaks—

The light that never was, on sea or la

Yet, if the fingers have been well trai and are under the best of control—in. ot words, if the fingers have been dril with proper thoroughness in exerci scales, and arpeggios—it will not be great difficulty to acquire the compa tively new technic that these modern w ers demand. However, to quote Kipli "That is another story." Only a very sm proportion of music pupils reach the bussy, Ravel and Scott plane. If they reach it, their technical foundation have to be built with the only mechani means that are available at present. t is, the exercise, the scale, and the arpeg

The Education of Adam Henry in Music

The Training of a Real Boy

By Robert Clark

Here we have an author of pedagogical material, who has taken the case of a hypothetical student and has indicated how he may be trained in various fields. His articles on the education of Adam Henry in many fields of training have been published in various American periodicals.

O ADAM HENRY music was something printed either in books or on large sized sheets of paper, egg-shaped things with long tails fence of five wires. Yes, when he to a meeting held in the country l house on Sunday every month, people sang, but singing wasn't c Music was printed; and as for histling being music—such a thought entered his little head.

s first teacher was Miss Oldmaid—f the old school type—who believed the principal duty of the teacher was ach the Three R's with a little geogy and history thrown in—or thrown he pupils. She had a high pitched voice; so perhaps it was just as well she didn't teach "music."

i- relic of the past was succeeded by Urban. Now we admit Miss Urban ed good judgment—it might better alled good indifference, for she be- these "country kids" wouldn't apate music—as she knew and loved it two-step, the "blues," jazz, and the sloppy, sentimental songs, modernly ous. And so a kind Providence saved youngsters from such a musical edun, during Miss Urban's brief incumy—or we should like to say "incumcy."

She had a System

DAM was now "eight going on nine," when Miss Smith began her as a teacher. She was a teachers' ge graduate where the course in c had been taught in the same od by the same teacher for fifteen s or more. The method was some- ancient, but Miss Smith didn't know she believed it was the way—the way—to teach public school music, the book. She admired her teacher, st held her in awe because of her lerful knowledge of music; she knew eart the name and birthplace of each t least twenty musicians. She knew names of at least a dozen operas—*grand* operas, where they were first uced, and all about their composers. was very, very wise in music, and Smith was one of her ardent dis-s. Consequently, she too taught sic" from the music book—and the ren learned "music" from the five fence, as Adam still considered it.

Through the Window

O A PERSON just outside the school house with windows open the c lesson would have sounded, in part, thing like what here follows:

pen books."
urn to page 17."
ow, this is what key?"
ay attention! What key?"
ny sharps?"
horus): "No ma-a-am!"
ny flats?"
horus): "No ma-a-am!"
hen what key is it?"

lence—till up spoke Adam: "I think he key of G."

dam, Im ashamed of you. No! (with display of temper). Can't you see—C! We had that two weeks ago. ! Pay attention! Read." (Not enough nding voices to be called a chorus). o-do, me, me, sol, sol, m-e-e, fa, fa, e, me, me, dooooh." Evidently they *read* it, as they would read from any other book.

A few other exercises of the same type and then she let them sing these exercises. This she seemed to regard as a special privilege, for it was generally preceded by the permission: "Now children, you may *sing* it." And, though there were certain vocal sounds produced, these were frequently interrupted by such expressions as "Stop! Stop!" (*fortissimo, staccato*). "Don't you see that's a dotted eighth?"

How Music "Gets in"

WHEN SHE told them that as they looked at the page of the book they must think how each printed note sounded, Pat remarked, in a semi-audible whisper, "Sure, an' she wants us to hear what we see! What d'ye think o' that!"

Adam openly expressed his doubt when he asked: "Say, Miss Smith, music gets into us through our ears, doesn't it?"

"Yes, I guess you might say it does."

"Well, then, why do you try to get it into us through our eyes?"

Either the teacher did not understand this question, or did not know how to answer it, or, what was more likely, thought Adam was "slamming" her teaching, for she commanded him, "Close your book, and don't you dare sing another note this lesson!" (Which really was quite a relief to Adam.)

Miss Smith taught music as she taught spelling or number combinations or grammar. Enjoy it? Most certainly not, and, since children's interests are to a large extent a matter of psychic contagion, the children surely did not like "music."

Then came Miss Best. Yes, she, too, had been graduated recently from a teachers' college where she, too, had studied music. But, whatever she may have been taught in this study, she preserved from it the best, the most pedagogical, and, with common sense and an understanding of children and a love for music, adapted her teaching of this art to her pupils. *Some* day many teachers will realize that the logical is not always the *psychological*. Doubtless it is logical to intellectualize music—both vocal and instrumental. Psychologically it is far more a matter of the heart than the head to appeal to and cultivate the feelings, the emotions, rather than the intellect, especially with children.

Music Herself Joins the Class

IT WAS in her second week of teaching in this school that Miss Best started her course in music. She had brought her portable phonograph, and, without saying anything about music or the instrument or the selections, she played—without comment—first a rousing march, then a simple folk song, and then a familiar hymn sung by a quartet. No, she didn't say a word even about rhythm, melody and harmony; but she watched the little listeners studiously.

The children all cried out: "Oh! play another *please!* Just one more, *please!*"

"No, not today. Maybe tomorrow." Wise teacher! Education consists in making mental changes (which surely include the emotional changes), and desire is the foundational starter for such a change.

This is not a treatise on the method of teaching music to children. Such aids can be found elsewhere in print. But we do want to touch on a few of the high lights of Miss Best's teaching.

In "The Education of Henry Adams" we are told that, when this great historian was studying and gaining more by "accidental" education than from university courses, he "supposed that, except musicians, every one thought Beethoven a bore" but that one day "he was surprised to notice that his mind followed the movement of a symphony. He could not have been more astonished had he suddenly read a new language. Among the marvels of education this was the most marvelous. A new sense burst out like a flower in his life. . . ."

Now Adam Henry's musical awakening was no less surprising to him—a child mind. A new field, an emotional life of satisfying pleasure, had opened up to him when this new teacher started her course in music.

Hunting Music

"WHAT IS music?" she asked the children one day, and the reply came, "Nice sounds."

"Well," laughed Miss Best, "you may be right," and then and there she suggested that some fine day that spring they take a musical walk.

So, instead of bending over their desks in a closed-in building, they started for the "open spaces."

They listened to the song of a meadowlark. Adam said he knew four different songs of this feathered singer, and that morning they heard two of these songs. There were songs of a few other birds; they listened to the faint rustling of the leaves, and, when they came to the brook, they experimented in changing its song by moving the stones and dropping into it large rocks. They heard the sheep bleat, a cow moo and, best of all, a donkey bray. The question arose and was discussed as to whether some of these sounds were music, but Pat thought he had settled the question when he declared, "That donkey's music is nature's slide trombone. My uncle Mike plays on one in the city band." And he was Irishly indignant when the children asked, "Plays on what? A donkey or a trombone? And what's a trombone anyway?"

Miss Best saw an opportunity and used it. She sent for a few illustrated catalogues from music houses and let the children enjoy looking at the pictures. She then, so far as her somewhat limited collection of phonograph records allowed, acquainted the children with the sounds of several of the different instruments.

She had her own ideas as to the evolution in music appreciation from the simple rhythmic songs for the primary tots with marching, clapping and other hand and arm movements, up to expressions of advanced harmony in the upper grades. But this was a rural school of mixed grades, and it would be difficult to evolve such a "course."

Give Us Opera

ONE DAY Adam remarked: "Why don't you give us grand opera, Miss Best?"

"Why, Adam! What do you know about grand opera?"

"Oh, I don't know nothing about it; but my aunt Ann up in the city when I was there last month was talking about my cousin Marie. She said they teach the kids in the primary grades grand opera. Marie had her fill of it, and now that she is through high school she has graduated into jazz and silly songs. I looked at the names of some of 'em. Is that what you call a musical education, Miss Best? I asked Marie to sing me a grand opera, and she laughed and said she didn't have any but she'd sing, 'Let Me Hug You Tighter, Honey.' I didn't think much of it. I don't see why folks sing words they wouldn't talk right out in company."

Miss Best did have three or four records from grand opera such as they all enjoyed. Even the little tots liked the *Anvil Chorus*, and the teacher let them hit their desks with their fists to every anvil stroke.

And how they sang the simple, popular songs! This teacher had two qualifications every teacher should have, a sweet voice, and an ability to play the piano—in this case the old melodeon that hadn't been used for several years in school till Miss Best came.

They had a few somewhat old fashioned song books. Adam soon knew a score of these by heart. One day he remarked to his teacher, "Music's pretty high class, isn't it?"

"What do you mean, Adam!"

"Well, I've been looking at all the songs I could find and almost all of them are about religion or home or country or nature or love. I think it's about the highest class thing we have."

Putting History to Music

WHETHER she realized it or not, Miss Best was making use of the once very popular educational ideal of correlation. When they studied about the civil war in history they—yes, the whole group—sang *The Battle Hymn of the Republic, Tramp, Tramp, Tramp, Tenting Tonight,* and *Dixie.* When in geography they studied the Southern States, the children learned, sang and loved several of the Stephen Foster songs, the most "American" music we have. Then there were Scotch songs and Irish songs. In connection with the latter Maggie O'Reilly showed them how Irish jigs were danced, as she had learned them from her mother, a correlation of history and geography with music. Perhaps Miss Best had somewhere read a quotation something like this, "I care not who makes a nation's laws if I can only write its songs."

We wish there were time to tell of

other innovations Miss Best introduced into the musical education of Adam Henry and his companions, of how she discovered an old fiddler in that district, whom she persuaded to come to the school and play to the children. They were almost hilariously happy over *Arkansas Traveller* and *Turkey in the Straw,* and they all, even the teacher herself, danced the Virginia Reel to the music of *Pop Goes the Weasel.* She arranged with a neighbor who had a good radio to allow the children to come to her home a few evenings when there were exceptionally good concerts such as children could enjoy, and, by the applied psychology of "preparation," the children knew beforehand something about the music they were to hear.

Finding Music

ONE EVENING after school Adam and his beloved teacher had been walking to their homes together in silence for several minutes when he began almost unconsciously to hum a tune they had sung in school. A moment or two later the hum developed into singing.

Miss Best spoke quietly: "You have a very sweet voice, my boy."

"You really think so?"

"Indeed I do and I hope you will develop it after your voice has changed. Just sing quietly and not too high for a year or so."

"Do you know, Miss Best," Adam said, "that when Miss Smith taught us music none of us kids ever sang outside of the school house. Now everybody sings all the time. We sing when we milk the cows; Sis sings when she washes the dishes, and sometimes, just for the fun of it, a bunch of us will sing together. We just love to sing. Dad says as soon as he sells his grain he's going to buy an organ like the one in school, and I bet then the whole family'll sing."

"I'll teach you how to play that organ. We can practice on the one in the school house till yours is bought," promised Miss Best.

Nothing and Everything

"GEE," that'll be great! Say, ain't music funny! You don't learn anything in it—like rules for dividing fractions, or that Tallahassee's the capital of Florida (what's the use of that anyway?) but it just gets a hold of you and you like to have it. Now some music makes me want to work hard and win out; some makes me glad I'm an American. It sort o' goes in you like when you look at a bright clean American flag flying in the wind; some makes me feel sad but doesn't put me in the dumps; and some makes me feel as if I could love everybody and always be good and kind, and I don't believe there's a single piece of what you call instrumental music that could make a fellow have bad thoughts."

"Yes," the teacher replied, "in this respect instrumental music differs from all other arts."

"But, Miss Best, what is it that makes music get hold of us the way it does, especially when you don't learn anything from it?"

"Adam, my dear boy, you *do* learn, but it is a different learning from what you get in grammar and reading and composition! For, as one great teacher said, 'Music is the language of the feelings as much as words are that of thought, and when your feelings are right your conduct, your life, will be right.'"

"I guess that's so. And if it's so I'm always going to sing and listen to the best music, so I can live the best life."

Turning Morning Hours to Profit

By MAE-AILEEN ERB

Usually, in every teacher's schedule, there are some morning hours that lie idle and unclaimed. These should be turned into commercial value.

Probably right in the teacher's immediate neighborhood or in the families of her pupils there are children four or five years of age who are not going to kindergarten. A little supervised work of some kind would be good for these children. Parents wish, in a vague sort of way, that something of the sort could be arranged though it seldom occurs to them to turn to music as a solution. Therefore it is left to the piano teacher to make the suggestion.

Classes of these children, once formed, may meet at least twice a week. Even though the charge for each is nominal, the payments in the aggregate insure a good profit to the teacher. Moreover the classes are the means of forming a waiting list for private pupils when the children shall have outgrown class instruction.

Adult pupils are another means of turning morning hours not only into profit but into real pleasure as well. What kind of pupil is more painstaking and conscientious than the adult beginner? One experiences genuine enjoyment in teaching these grown-ups. In the first place the desire to learn is very strong in them, for, sensitive and timid as they are about commencing lessons, they otherwise would never summon up the courage to begin. Also adults will want to realize the value of the money invested. They will follow directions implicitly and they will practice. They can assimilate more than a child, too, and, if their arms and hands are relaxed and supple, their progress will be rapid. There are young married women with leisure on their hands, or mothers or aunts of already acquired pupils, who are just waiting for the suggestion.

Does it not occur to the teacher that some of her former pupils who dropped music when in high school and who have since graduated from school or college would be ready and glad to continue study if approached with the idea? Probably by this time they have "missed" their music and will resume it with increased zeal and enthusiasm.

By having friendly circulars printed, to be sent to adults or mothers of pre-school children, the teacher may stress her interest and desire to serve such types of pupils. Results will be forthcoming.

"But what of those who have no talent or taste for music? Are these also to be taught it? They would undoubtedly benefit by a course of instruction in, say, the piano, if only for a few years, even though it were not found advisable to prolong the course beyond that time; for if it does nothing else the learning to play an instrument requiring delicate manipulation of the fingers of both hands teaches control over the movements of the fingers, and exercises a disciplinary influence which perhaps no other exercise can."—MEDICAL PRESS.

RECORDS AND RADIO

By PETER HUGH REED

IT HAS been observed that radio commentators on good music have not, in the past, been always too well informed. Too often, it has been pointed out, they have made statements that were not only misleading but were likewise untrue. As one of our leading critics has said, their remarks are "largely of pretensions and semi-literate gush, rich in ignorance and error." It is an unfortunate thing that the radio companies did not see fit from the very beginning to have authoritative speakers in connection with all programs of the higher class of music. Much criticism of their programs and lack of respect for their endeavors would thereby have been saved.

That the interest in a program is heightened and the appreciation strengthened by comments from an authority who has universal sympathy and understanding has unquestionably been proven by the response to Dr. Damrosch's notes on music, as well as to the informal and informative talks given every Sunday by Mr. Olin Downes, of the New York *Times,* during the intermission in the symphonic broadcasts of the New York Philharmonic Orchestra.

Oral Program Notes

MR. DOWNES has added to the symphonic broadcasts something that previously was sadly missing for the listener. His message has not been one of sentimental palaver or "semi-literate gush." Instead it has been one of dignity and restraint, never lacking in interest, never padded with unessentials, never pedantic, never pretentious. One would call his talks relevant notes upon the music, oral program notes that guide and assist the listener to a better understanding and appreciation of the music under hand. What Mr. Downes lacks in vocal qualities he has more than made up for in his splendidly conceived outline on the music.

Because of public approbation and demand, a collection of Mr. Downes' radio lectures has been published in book form by the Dial Press, Inc., New York, under the title of "Symphonic Broadcasts." We recommend this book to all music lovers who are interested in the radio and the phonograph, because it is interesting, informative, full of imaginative stimulas and of sustained enthusiasm. It will, we believe, unquestionably recall many pleasant hours of radio music to those who have heard and enjoyed those symphonic broadcasts; and it will assist the neophyte who cherishes recorded music in the arrangement of some first-rate programs.

Ripe for Broadcasting

SCRIABIN, for some strange reason, has been neglected by the recording companies. Until recently, only a few of his earliest piano compositions have been available on records. This, in itself, is scarcely understandable, when one considers that he, a consummate pianist, "added much to the technic of the instrument" and that his later piano works are striking examples of his genius in writing for this instrument.

Among his orchestral works the "Poem of Ecstacy" and "Prometheus" stand out as two of his most impressive instrumental compositions. Like all of his music in the larger forms, these are founded upon his none-too-certain religious, philosophical and æsthetic beliefs. For this reason, these works have been undeservedly scoffed at by some, and neglected in the concert-hall, although by rights they deserve to be better known and esteemed.

It is not essential to know Scriabin's complete esoteric program for the enjoyment of either work. Suffice it to know that the "Poem of Ecstacy" expresses "the joy of creative activity," and that "Prometheus, the Poem of Fire" depicts "the gift of Prometheus, the fire which awakened man's conscious creative power." Both works are rich in harmonic effects and also in orchestration, and both are rhythmically ingenious. The fact that Scriabin conceived "color-rays" to be used in conjunction with "Prometheus" does not imply that the music is incomplete without them. It has been generally conceded that the *clavier a lumieres,* the instrument which he invented to project his lights was a detriment rather than a help to the music.

Scriabin Recordings

SOME YEARS ago Albert Coates recorded the "Poem of Ecstacy." This was prior to electrical recording. The recording endeavor, a most ambitious one for the time, although not completely satisfactory, nevertheless proved helpful to those who wished to familiarize themselves with this score. Coates has long been a protagonist of this music. His reading of it is undeniably the ideal one due no doubt in part to the fact that he knew Scriabin intimately and that the latter completed the work in Coates' home in Russia.

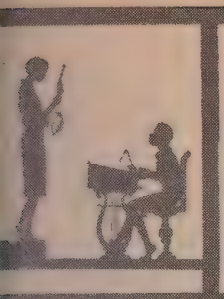
A new recording of the "Poem of Ecstacy" and a first recording of "Prometheus" comes to us, via Victor album M played by Stokowski and the Philadelphians. Stokowski's reading of both works although carefully planned is in no way an outstanding one. The "Poem of Ecstacy" under his direction lacks the vitality that Coates gives to it. Perhaps it is the recording that fails Stokowski's purpose, however; for, strange to say, it is weak and not up to the high standards of the previous recordings of the Philadelphia Orchestra in both works.

Max Bruch, an eminent German composer of the latter half of the nineteenth century, is best known by his Kol Nidrei variations and his Violin Concerto in G minor. The latter, in fact, is one of the most popular works of its kind in the concert-hall. Dedicated to Joachim, that celebrated German violinist who also inspired Brahms' Violin Concerto, it has been included in the repertoire of almost every famous violinist since he first played it in 1868.

There is a mistaken belief that Bruch was of Hebraic origin. This is not true. Bruch came of a musically gifted family of the Lower Rhine, who were all of Christian antecedents. His Kol Nidrei, though inspired by an original synagogue lament, did not in any way derive from racial inheritance as some writers contend. One has only to listen to his Violin Concerto in G minor to recognize the inherent tance of pure German sentiment and romanticism which belongs to this composer. Furthermore, his religious works for

(Continued on page 519)

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Upon Important Musical Educational Problems



Qualifications of the Public School Music Teacher

A Discussion of Music Education and Music Educators from the Standpoint of the General Administration

By DR. PETER W. DYKEMA

PROFESSOR OF MUSIC EDUCATION, TEACHERS COLLEGE, COLUMBIA UNIVERSITY

THE NEWLY enriched music program in the schools has made new demands upon the instructors who have charge of it. Administrators therefore, scrutinize carefully the fications of music instructors—not only new ones who are added to the staff but already in the system. Many of the ers who for years have been in charge music instruction are far less well ared than the new teachers. Summer on study will do much to keep all ers in touch with recent develop- s, and, more important, will help keep open minded and progressive.

may assist administrators in formulat- and maintaining standards for music uctors if we indicate some aspects of raining now provided for teachers and rvisors of music. We may use three headings in passing upon an appli- s fitness for teaching music: 1. general ral or educational background; 2. cianship; 3. specific educational train-

We shall take for granted that the ers whom we are discussing possess in uate degree those personal qualities of nce, sympathy, altruism and breeding h makes them as acceptable as human gs and that they are companionable, worthy, and likeable. These qualities necessary in any calling that has such social responsibilities.

General Cultural or Educational Background

O TEACHER can be licensed to teach and to receive public monies in any school, in almost any grade school and large number of rural schools unless he had at least two years of normal school college training. This means that he t be a high school graduate and must had at least two years of training nd that. Many schools require an tional year, and the powerful North tral Associations of Colleges and High ols stipulate that no teacher shall be loyed in a high school unless he has ived a degree from a college or uni- ity. Some high schools are now re- ing a master's degree for the heads heir departments.

his summary of general educational kground which is more and more being ired of all teachers in our public school ems, including the instructors in art, sical training, domestic science, music, well as of instructors in the usual aca- ic subjects, has particular significance n one considers the academic training of many excellent musicians. A large number of the professional singers and players now furnishing music for America would be unable to meet the general cultural and educational background requirements stipulated by our school authorities. For those professionals who, due to the decreasing opportunities for their services in their established fields, are inquiring as to how they can qualify for teaching in the public schools, it is frequently a severe blow to learn that, because they began to devote themselves to their particular field before they had graduated from the high school, they must now go back and do the equivalent of their high school work and then add to that a full college course before the state can pay them to teach in the public schools as regular instructors.

2—Musicianship

THE OTHER side of the picture discloses the special preparations which the music teacher must make in actual personal performance of her art. She must be able to sing tunefully and pleasantly so that her demonstration of a phrase of a song in the intermediate grades or in the high school chorus or orchestra or in the theory class shall reinforce the statement of the 16th century poet who said, "It is good for all men to sing." Acceptable piano performance is expected of every type of musician in the public schools whether he or she be the teacher of little children in the kindergarten or the band director in a high school or an instructor in any intermediate position.

Within the past few years all teachers, whether they be in the grades or high school, have been required to know a little about all the instruments in the band and orchestra, to be able to play scales and simple melodies on two or three different types, and to have considerable facility in some one of these so that they can actually be acceptable members of a band or orchestra. In theoretical study there should be knowledge of and facility with the material of music, so that the grammar and structure of the compositions being played or sung or listened to will be understood, so that accompaniments may be written and even improvised to given melodies, and even so that the teacher shall have herself composed and written down compositions of sufficient merit to aid her in providing the music which the children are studying. This creative aspect, moreover, shall apply not only to the writing of notes but to making of simple instruments and the using of the body for appropriate rhythmic embodiment of the structure and mood of a composition.

Finally, through a rich experience of listening, the teacher shall know the great musical literature of the world to such an extent that the compositions to be studied with the children shall already be so familiar to her that she can reinforce them by references to and citations from other important works drawn from her repertoire. The music teachers of today are beginning to measure themselves by the professional musician of yesterday, and it will not be long before they have an established status as delightful and talented performing musical amateurs. In other words, they will teach for their living but will perform capably both as a part of their teaching and as especially prepared musical citizens.

3—Specific Educational Training

THE TECHNIC of education has become so specialized that the music teacher must not only have general cultural background and fine musicianship, but she must have had special educational training. The high school graduate who goes to a conservatory and carries on intensive music study is no longer acceptable as a teacher in the public schools unless that conservatory has affiliated with it an educational institution in which there are teacher training specialists. The music teacher must have studied the history of education, the philosophy of education, and the general principles of the methods of instruction as set forth by modern psychology and pedagogy.

Then there must have been that special training in the technics of some of the various branches of music. There are now, for example, special methods of teaching vocal music in the primary grades and the intermediate grades, the junior high school, and the senior high school. The conductor of *a cappella* singing must have something beyond what the teacher of the rote song in the primary grades has. Something of the special capabilities of the director of the cathedral boy choir must have been acquired by the teacher who would handle successfully boys' voices in the upper grades and the junior high school. Something of the technic of the community song leader must be at the command of the school director of great assembly singing.

Likewise, in the special aspect of appreciation teaching, the capable instructor must have some of the characteristics of an æsthetician, of a minister, a guider of souls, and a trainer of emotional states if he is to make all of his technical knowledge of music function properly in the presentation to young people of the great music of the world. He must have been interested in that laboratory for the treatment of normal people, namely, the study of what music can do with subnormal people.

The great field of instrumental instruction naturally is calling for special training. The tremendous waste in instrumental instruction in this country by which the majority of students who study the piano, for instance, never learn to play that instrument acceptably either to themselves or to others, has made an intensive study of the methods of instrumental instruction necessary.

Again, the music educators all over the world are more and more indebted to Jacques Dalcroze for calling attention to the significant contribution to music education which his system of eurythmics has made. Many other types and even systems of rhythmic expression which have grown up in recent years, ranging all the way from Isadora Duncan and the æsthetic dancers to the stage and even vaudeville dancers, must also have been considered by the music teacher who would include in her instruction the important rhythmic appeal of music.

These are but sketchy references to some of the aspects which must be considered in the selecting of those finer music teachers who are to guide the children in the wonderful years that are ahead of us, years when music will be recognized not simply as a desirable auxiliary to training but as one of the essential centers and modes of approach to the forming of life and character.—*From The Cadence.*

Public School Music Teaching in America has set the standard for the world; but American Public School Supervisors take the modern attitude that we are merely pioneers looking for new and vastly more profitable fields of accomplishment.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



My Impression of the Concert Band as a Medium for Artistic Expression

By CARL BUSCH

MY ACQUAINTANCE with the concert bands in the United States takes me back to the visit of Gilmore and his band to Kansas City. The great bandmaster remained here for some time, giving daily concerts, and brought with him as soloist, Lefebre, a great virtuoso on the alto saxophone. Gilmore was a true showman, with his cannons and his redshirted blacksmiths hammering anvils, but this did not lessen my admiration for him: for he was a most excellent conductor, playing standard compositions along with such popular ones as his audience demanded. Looking at his instrumentation, I find included E flat cornet, alto and tenor horns and A flat piccolo-clarinet. These instruments have all been discarded by our bandmasters of today, and I believe Gilmore was the only one to use the piccolo-clarinet; it is still in use in some of the European bands. Mr. Austin Harding noticed this clarinet in Italian bands, and, in my collection of obsolete instruments, I have two which were formerly in an Austrian Regimental Band. The omission of alto and tenor horns in the American band is to my mind a doubtful improvement.

As I listened daily to Gilmore's concerts, it dawned on me that the concert band could be raised to a position where it would leave a truly artistic impression, granting certain eliminations in program making, stronger representation of the various choirs, more refinement in instrumentation, together with worth-while original band compositions.

The Breaker of the Sod

IT IS AN unquestioned fact that Gilmore was an inspiration to many leaders that came after him. Were I to enumerate these leaders and their work, this paper would expand beyond its limits; one name, however, must be mentioned and a tribute be paid to our beloved John Philip Sousa who with his Master Band spread the gospel of band music in its highest form throughout the world.

Hearing various bands on their visits to the West further strengthened my belief in the concert band and created a desire to express myself through this medium. The very large apparatus at one's disposal, its manifold combinations and tone colors, showed clearly the possibility of new and interesting effects.

Just as the violin parts in the orchestra score are often divided into many parts, so may we now, with the large section at our disposal, divide the clarinet parts into six, eight or even more parts. The saxophone quintet, the excellent link between woodwind and brass, is gradually assuming an important position; to me it is one of the most serviceable choirs in the band. With the return of the B flat cornet to its place, principally for melodic expression, and represented by four or more parts, we have, together with the contrasting trumpet parts, a truly interesting soprano section. We all admire the baritone for its beautiful singing quality; it is the violoncello of the band. If we compare an orchestra score with a band score, we find that the band, through the great variety of instruments and manifold division of parts, offers a most interesting field for study and experiment to the composer.

Native Effort in Composition

THE EFFORT on the part of the bandmasters' association to interest our native composers in this field, already now bearing fruit, is strongly to be commended. Kneller Hall, that famous lish Royal Military School of founded in 1857, inaugurated a movement in 1920, with an offer t form compositions passed on by a mittee of selection. Twenty-nine were submitted of which five were for performance; this offer has re open ever since.

Comparisons with the symphon chestra, which we hear now and should never come under considerat believe there is hardly a bandmaster not willing to admit that the or with its matchless string section always will remain supreme. Y cause it has reached such great hei seems almost impossible that it sho farther. On the other hand the band is still growing and will cont grow; the last twenty years have wi an amazing development in lead instrumentation and technical perfec the part of the individual players. this the advent of original compo for band, and we cannot but reali the band has become a true medi artistic expression.

The Proper Employment of the Percussion Instruments in the Modern Concert Ban

By GLENN CLIFFE BAINUM

THE MODERN concert or symphonic band differs so greatly from the harsh, brassy and inflexible style of the band now rapidly passing into the discard that it calls for a radically different and a much more temperate use of the percussion instruments. Our drummers have been too inexpert; the drums they select have been too noisy; our arrangers have been too lavish with their ink; and too frequently our conductors have had their eardrums pounded into a state of partial insensibility to tonal balance.

In the modern symphonic band, the bass section of six or more players is perfectly capable of supplying a firm and solid impact for the rhythm and a satisfying foundation of tone to the ensemble, without the assistance of a strong-armed bass drummer—whereas if the bass drummer of the old Home Town Silver Cornet Band stopped his pounding for a few measures, the one and only tuba player was in danger of heart-failure as a result of his embarrassment, self-consciousness, and sense of responsibility. The French horn players of our bands of today do not need, nor do they welcome, the harshly flammed after-beats of a military field drum patterned after that which the drummer boy of the Appomattox carried, although the alto players and the snare drummer certainly were a lot of comfort to one another, even though they couldn't blend with anything else under the sun except a flat-wheeled street car.

Drumming Difficulties

THE PROBLEM with regard to the bass drum resolves itself primarily to improvement in tone quality (1) by the securing of a more tympani-like resonance (more "boom" and less "bang") and (2) by the securing of a wide range of variation in volume and tone quality. Resonance and variability of tone are dependent largely upon the size of the drum. Most bass drums are too small. Proper resonance and variability of tone cannot be secured in a bass drum smaller than thirty-four to thirty-eight inches in diameter—with a proportionate depth as designed by the manufacturer. I, myself, prefer a thirty-eight by twenty inch drum for concert purposes, and one forty-four by eighteen for the large marching band.

The common use of a hard-felt drum stick with an inflexible handle is also partially responsible for the harsh and obtrusive tone that is so objectionable. For concert purposes, the stick used should have a rather large head of only moderately solid material covered with lamb's wool, with a handle of material a degree more flexible or resilient than wood.

The "Dead Spot"

THE DRUM heads should be replaced when the skins begin to harden, for only young heads are resonant. Furthermore, it is necessary that drummers shun the "dead spot" at the center of the head, as if it were death itself, and strike the head at various points between the center and the rim in accordance with the kind of tone most suitable to the passage being played. The nearer the center, the greater the volume and the less of resonance; the nearer the rim, the less the volume and the more ringing and sustained the tone. That is,  should be played near the center,  near the rim.

In band music, cymbals and bass drum are so frequently employed together that I can see no reason why cymbals should not be attached to the drum, provided that the cymbals are good, and provided that the bass drummer is intelligent and musical enough not to abuse them. A further requirement is that the cymbal attached to the drum should be supported in such a manner as to avoid "killing" the tone of the cymbal. Whenever possible, there should be a second pair of larger cymbals in the hands of a separate player, to be used only for special effects.

The bass drum should never rest on the floor but should be set in a bass drum cradle which will make the most drum's resonance. The drummer stand. In fact, I am strongly in fa all percussion men standing while p They do a better job since, by being prominent, they are more likely to how audibly prominent their playin

Increasing the Rhythmic Curre

IN THE case of our snare drum timpani our problem is simpl resolves mainly into a matter of em the snare drums to *reinforce* rhythm dynamic effects rather than to *inflic* In fact, our ideal should be the d ment of a percussion section that i rather than imposing, musically exp rather than dynamically enervatin emotionally effective rather than sensational.

I am reminded of a recent advert which displayed an illustration of with a Paris garter encircling his apple, and informing the reader t we wore them around our necks we change them often." Our drums, b very nature, are our most promin struments. A band does not w drum section, figuratively speaking, under its trousers leg but prominen played around the neck. The imp of good taste and the avoidance of and incongruous effects cannot b emphasized.



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



Early Technic Grade 3 Pieces

I have an exceptionally bright upil who is half through Mathews' ook 2 ("Standard Graded Course") nd is almost through Schmitt's Op. 6 What studies should I use with hese? Also, kindly give me the ame of a book that explains scale uilding.

Please mention a few piano solos the early third grade suitable for dults.—Mrs. L. A. G.

your pupil keep a small book of cript music paper which she brings h lesson. Write in this book each ical assignment—scales, chords or exercises—with explicit direc- s to how this assignment is to be ced.

can find out all about the scales J. C. Cooke's "Mastering the Scales rpeggios." I also recommend for the you mention F. A. Williams' "Short s in all Keys."

Grade 3 pieces which should inter- adults, try Dussek, *Rondo* (*La tée*), Tchaikovsky, *The Skylark*, *Lyric Pieces*, Op. 12, Beethoven, a, Op. 49, No. 1, Ehrlich, *Barcarolle Major*.

Piano Concertos

I am writing for some suggestions bout the use of piano concertos. I ave a small chamber orchestra, two irst and two second violins, a cello, lute, trumpet, clarinet and piano. hey play easily accompaniments to everal Mozart concertos, also to Beethoven's Op. 15 and Mendels- ohn's D minor.

Please suggest other works of this ype that are not too difficult.— . W. G.

u ought to accomplish good results such an orchestra as you describe. addition of a viola is very desirable. ier excellent concertos of moderate ulty are Beethoven's No. 3, in C minor; mel's Op. 85, in A minor and Op. 89, minor; and Mendelssohn's in G r, also his *Rondo brillante*, Op. 29. what more difficult, but very interest- is Hiller's "Concerto in F♯ Minor," 69. Finally there is Grieg's splendid certo in A minor."

Two Pedals Together

From the Bach-MacDowell "Six Little Pieces" I find the first num- er with the marking *Con 2 Ped.* Will you please explain this?—Mrs. . E. B.

n 2 Ped. means "with two pedals," is, that the soft or *una corda* pedal the damper pedal are to be used at ame time. The soft pedal should be down with the left foot throughout passage or until the expression *tre* or simply *t.c.* is inserted. Mean- the damper pedal should be employed rding to the regular rules: namely, it ld be changed whenever there is a rhing change of harmony or melody.

Webs Between Fingers
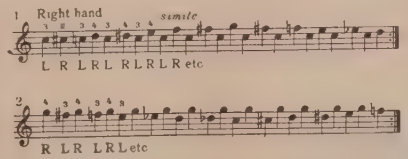
My third and fourth fingers are bound together by a web of flesh, so that it is difficult for me to extend them sufficiently or to trill with them. After practicing for some time, my hand becomes stiff, often remaining so for a day or two. Although I have practiced special finger exercises, it has benefited me very little. All of my fingers are slightly webbed, but the others not so badly.

I have studied for five years, and music means everything to me. Will you please advise me what to do?—W. A. T.

All pianists realize the restriction or "webbing" of which you speak between the third and fourth fingers, although your case seems especially troublesome. When high-raised fingers were the vogue, there were all sorts of attempts to overcome this difficulty. Robert Schumann, for instance, ruined his chances of becoming a professional pianist by making an experiment on his fourth finger which rendered it almost useless. Some players even went so far as to have the offending ligament cut, often with rather disastrous results, I believe.

Now, however, the difficulty has been largely met by substituting for high-raised fingers the forearm rotation in which the fingers are kept on or near the keys, while the melodic connections are made by side-wise motions of the forearm, to left or right.

I am suggesting the following exercises for the third and fourth fingers which may be applied also to any other two-finger combination and which should be practiced with the left hand in a similar manner.



Practice these at first very slowly, and with the wrist rather high and *very loose*, throwing the forearm to right (R) or left (L), as indicated. If the widest expanse (C to G) is too great for you, this step may be omitted.

Beginning to Teach

Do you think that I am too young or unprepared to teach piano? I am in the seventh grade, and know the theory of music, the elements of harmony and a good deal of the history of music. Are there any musical organizations that I would have to join and just how should I begin?—C. E.

I see no reason why you should not begin your teaching work, providing you carefully prepare yourself for this special occupation. You should first of all study books on teaching, such as Macklin's "Elementary Piano Pedagogy," Arthur Foote's "Some Practical Things in Piano Playing," also my own books, "Piano Teaching: its Principles and Problems," and "What Every Piano Pupil Should Know." Get your studio and teaching materials ready, also lists of studies and pieces in all grades (see "Guide to New Teachers on Teaching the Piano," furnished on request by the Presser Company).

At the start, tell your friends about your venture; also send out cards to any you know who might be interested. If you secure but one or two pupils to begin with, this may prove a nucleus which will grow as your work becomes known and appreciated. Personality is an important factor so that you should strive to win the liking and esteem of your patrons.

While it is not absolutely necessary for you to join any organization, I strongly advise you either to ally yourself with fellow teachers through a club or attend occasional meetings with a small number with whom you may interchange ideas.

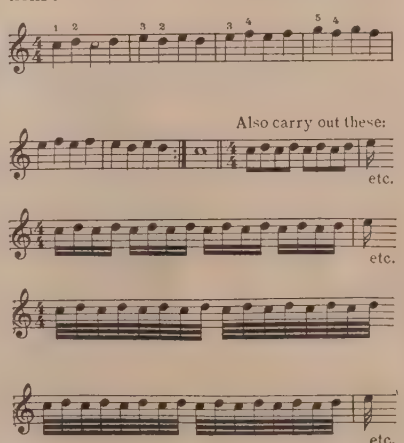
A Left-Handed Pupil

What can be done for a girl who is left-handed and who has much trouble in playing trills or passage work of any kind? I have given her some rotation work of the Matthay system, but she has not been at it long enough to show any results. She gets very discouraged because she cannot manage her right hand as others can. Her age is twenty, and I hope it is not too late to do something for her.

I do not find in my set of Grove's dictionary information as to how many sonatas D. Scarlatti composed and how many are printed. Can you tell me?—Wm. N.

If you persist in the forearm rotation according to Matthay's system, I believe that you will improve matters. Bear in mind several points:

1. See that her wrists are kept *perfectly loose*.
2. Keep her wrists rather high.
3. Let her practice at first softly and very slowly.
4. Begin with exaggerated rotation to left and right until freedom is acquired, when she may play increasingly faster and with less obvious motion.
5. Trill exercises are especially important, such as the following, which is to be played in all keys, with numerous repetitions:



Keep the same metronome time throughout, in practicing the foregoing exercises. Begin with ♩ = 69, and, as facility is gained, increase this to ♩ = 84.

Domenico Scarlatti wrote some three hundred harpsichord compositions, to which the names sonata, suite, scherzo, pastorale, and so forth are freely given. A Paris publisher is now bringing out a complete edition of his works.

Height of the Keyboard

I use a miniature upright piano. The keyboard is consequently low, standing twenty-seven and one-fourth inches from the floor, while the bench is eighteen and one-half inches high. I've been told that the keyboard is too low to allow of proper leverage for the wrists and the necessary curvature of the fingers. I've also heard that a low keyboard can injure neither the proper execution by wrists and fingers nor the virtuosity of the player.

What is the standard, if there is one? What should be the distance between the height of the bench and the keyboard? Following the advice of a friend, I have put one and one-half inch blocks under the instrument. This caused the raising of the pedals to three and three-fourths inches. This is too high for proper use; so I have tried to remedy it by resting my heels on blocks. What do you think of this?—Rev. A. P.

So far as execution is concerned, the height of the keyboard is negligible, provided that you sit at the proper relative position before it.

The keyboard of an upright piano is ordinarily somewhat higher than that of a grand, of which the keyboard is generally twenty-seven and three-fourths inches above the floor, or only a half-inch above your own. I advise you, rather than to raise the whole piano, to lower your bench, if necessary, by sawing off the legs, until your position is correct. This occurs when your forearms are level and the upper side of each is about three inches above the keyboard. A bench that may be raised or lowered at will is an advantage.

Professional Aims

I have studied irregularly for about ten years. Despite this irregularity my teacher often marvels at the good condition my hands are in, though she says I could do better if I were more accurate in striking the notes. I am an excellent sight-reader. I play such pieces as Rachmaninoff's *Prelude in C♯ minor* and Chopin's *Revolutionary Etude*.

I am now twenty-two, and if I can become a professional pianist I will practice any number of hours that you think necessary. I am compelled to study alone or with a teacher who can scarcely play the music that she gives me.

Should I still practice scales, and what studies should I use? How much time should I put on scales, studies and pieces? What pieces should I memorize in forming a large repertoire? Please also suggest a way for me to study harmony and composition.—J. W. C.

You have high ambitions which call for a large amount of intensive work extending over several years. Even then you can scarcely expect to pose as a virtuoso but may become a successful teacher, and, with your ease in sight-reading, a good accompanist.

Prepare to practice three or four hours a day, a half-hour on pure technic, three-quarters of an hour on formal studies, the remainder of the time on pieces, in advance and in review. For technic I suggest a thorough study of Philipp's "Complete School of Technic." Studies should include those of Czerny, Cramer, Clementi, Moscheles' Op. 70, and other studies of Chopin. Your repertoire should include important numbers from the classics, from Bach to Beethoven, typical works of the romanticists, especially of Schumann, Chopin and Liszt, and a judicious selection of modern works, beginning with those of Brahms and Debussy.

While you can accomplish a certain amount by yourself, for professional training an expert teacher is a prime necessity. Could you not aim at attending a good conservatory where you can pursue not only piano work but can also take up musical theory leading eventually to composition?

The Divine Chopin

By Francesco Berger

The Etude again extends its heartiest congratulations to Professor Francesco Berger, of the Royal Academy of Music of London, who has recently celebrated his ninety-eighth birthday. As the virility of style in this recently written article indicates, Professor Berger is still actively and enthusiastically in the field to which he has made such valuable contributions through his unusual talents. He has personally taught many celebrities.

THE FOLLOWING article by Professor Berger gives THE ETUDE *an opportunity to refer to his delightful book which appeared last year under the alluring title of "97." Imagine anyone in this day discussing the debut of Jenny Lind in London, which he attended in 1847. He says:*

"Her repertoire was not a very extensive one, but included such operas as 'Norma,' 'Sonnambula,' 'Robert le Diable,' and 'Figlia del Reggimento.' In the last-named work she assumed the *rôle* and costume of a French *vivandière*, and very cleverly played on a drum suspended from her shoulders while marching in military step to 'Rataplan, rataplan' and 'Ciascun lo dice.'

"The performance was so unlike that of the conventional *prima donna*, she sang so beautifully, and acted so archly, that she created quite a vogue for that class of character, and so great was her success and popularity that enterprising shopkeepers sold Jenny Lind tea and Jenny Lind biscuits, and ladies wore Jenny Lind boots and hats."

The Complete Genius

WHEN I open a piece by Chopin, to give a first lesson on it, I feel like the devout Moslem who enters a mosque—inclined not only to take off my hat, but to divest myself of my shoes, too, as symbols of complete prostration before a superhuman presence. No composer for the pianoforte (including even Beethoven) has produced pieces of music combining in each so many excellencies as has Chopin. In any of these we have perfect material, perfect conduct, perfect *bravura* passages —each one totally different from every other and yet all highly original. No ordinary scales and no common-place *arpeggios* in Chopin—rather perfect proportion, perfect contrast, perfect ending, neither too prolonged nor too abrupt, and perfect pianism throughout.

One shrinks with horror from contemplating the mess Schumann would have made of Chopin's music had he treated it. He would have dragged the theme down into the lowest register of the keyboard, would have there fumbled about with a multiplicity of mixed chords, rendered doubly undistinguishable by his express direction that they should be played with unchanging pedal. Having worried both player and hearer with this sort of thing for a time, he would suddenly have remembered that a second subject was about due, and would have rushed up to the other end of the keyboard and presented a totally irrelevant subject—for he was not able to distinguish between derived contrast and underived extremes. If his first subject represented a bird on the wing, his second one might be expected to represent a priest at the altar; or if the first one represented the rocking to sleep of a baby, the second one might portray a cook preparing a meal for hungry diners. Who but an irresponsible Schumann would have dreamt of introducing the most republican of existing songs, *The Marseillaise*, into a masked ball scene in Vienna, the most imperial city in Europe?

An Attack of Liszt

EQUALLY painful it is to reflect how Liszt would have treated poor Chopin. He would have overladen his theme with showy but rapid cadenzas from the top of the keyboard to its center, filling half the pages with small printed type. He would not have troubled to invent a second subject at all, but would have contented himself with mutilating the first one—which in a foreword he would have told us represented the immolation of a Christian martyr in a Roman arena. Who but so inflated a man as Liszt would have described an ordinary slow movement as "the benediction of God in the wilderness?"

On looking through a parcel of pianoforte pieces by various masters, one cannot help being struck by the immense difference between them all and Chopin. I do not think that even today with his wide popularity he is sufficiently appreciated. His music taken collectively is in so many respects so completely his own—quite as much in the material employed as in the treatment to which he submits it or in the form in which he ultimately leaves it.

Even his one great rival, Beethoven, when he wishes his right hand to ascend the keyboard from its center to its highest notes, or the reverse, does not disdain to do so by means of an ordinary scale or a common-place *arpeggio*, neither of which are of his personal creation. They have been used thousands of times by others, and are as much yours or mine as they are Beethoven's. We do not find this ever in Chopin. If or when he uses scale or *arpeggio*, he so ornaments, so disguises, that its skeleton is as much hidden from the eye as it is undetected by the ear. Chopin's material is always exquisite, his treatment masterly and his form perfect. What other adjectives than "exquisite," "masterly" and "perfect" can music need?

The "Too-Toos"

THERE is still a section of the public who look upon Chopin's music as too romantic, or too young ladyish, or too Polish. What is there of any of these faults in such works as his cataract *Etude in A minor*, or his wonderful *Funeral March*, or his *Allegro* of the *Concerto in A*, or his *Andante Spianato* and *Polonaise*, or his delightful etude on the black keys ("Butterfly"), or his exquisite *Nocturn E flat*, the remembrance of which, as formed by that superb artist, Sarasa recall as one of the most enthralling ments in my entire musical experienc

Let us for a moment consider one o of the technical peculiarities of his *Fu March*. The opening accompaniment the left hand can and must be finger this only practicable manner, that is on the first chord, and $\frac{1}{4}$ $\frac{2}{4}$ on the se Then, when we reach the heavenly s of the *cantabile*, the left hand group four notes had better be broken by the middle finger on each first note a full hand of 5, 3, 1 on the other t The rapid change of position which entails must, of course, be accompl with as slight a jerk as possible, so the continuity of the whole figure not be interfered with. The original sion of this work, when played as a rate pianoforte solo, seems to lack a extended ending. I only know of one tion which supplies this want, and co that I consider it improved by this ver

In connection with Chopin's *Fu March*, I record that it was a great fav with her late Majesty, Queen Vic herself a keen judge of good musi consequence of which it was played military band in her funeral *corteg* was also performed at the first co given after her death by the Phi monic Society, of which she had be life patron.

Re-Creating the Berceuse

OF THAT other remarkable wor his, the *Berceuse*, I recall m rable performances by Rubinstein, Schumann and Pachmann, not an whom spoiled the cradle-rocking effe its left hand *basso ostinato* by takin piece at too rapid a pace, as I have it given by some rushing Russian pia All three used the soft pedal throu its length unremittingly, adding the one only at odd moments.

Even so richly endowed a geniu Chopin had a few weak moments; no his concertos, nor his sonatas, nor solitary pianoforte trio come up to his standard of perfection. They are, ever, mere spots on his Sun, the effuls of which is not obscured but possibly hanced by them. Among subsequent posers for the pianoforte, there is onl who can be worthily ranked as his l mate successor, and I confidently pr that eventually the world will agree me, that that one is Moszkowski.

"Writers of musical criticism ma effort to combat the slovenly termin of music and habitually speak of and technic as if touch were no pa technic. Nor is it uncommon to read pianist who has a bewildering techni a hard and unsympathetic touch. All "h the vital truth is that touch is the sup achievement of technic."—W. J. H PERSON.

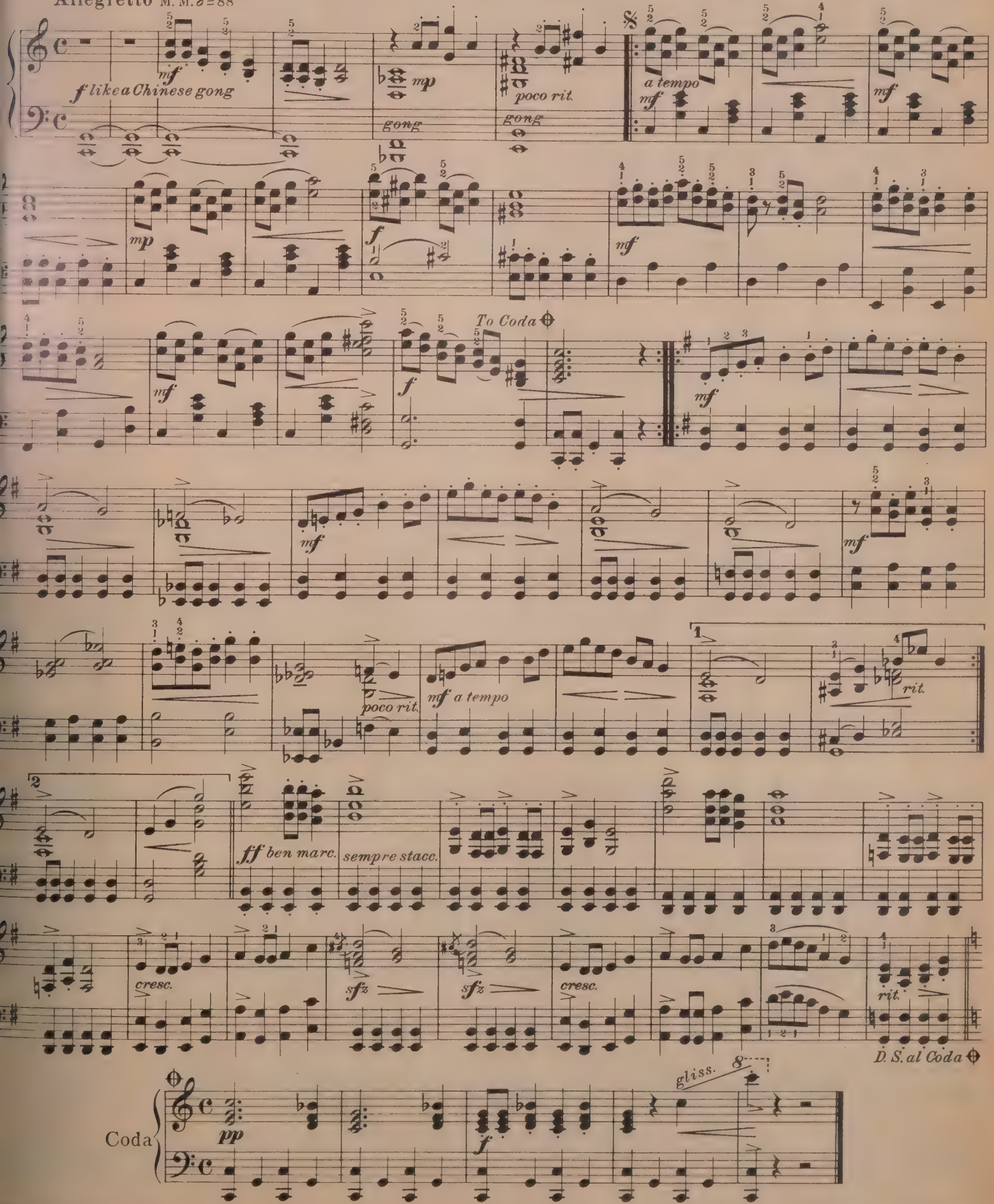


FREDERIC CHOPIN
A recently imported pen drawing by M. Wulff.

FASCINATING PIECES FOR THE MUSICAL HOME

SPRINGTIME IN CHINATOWN

VICTOR RENTON



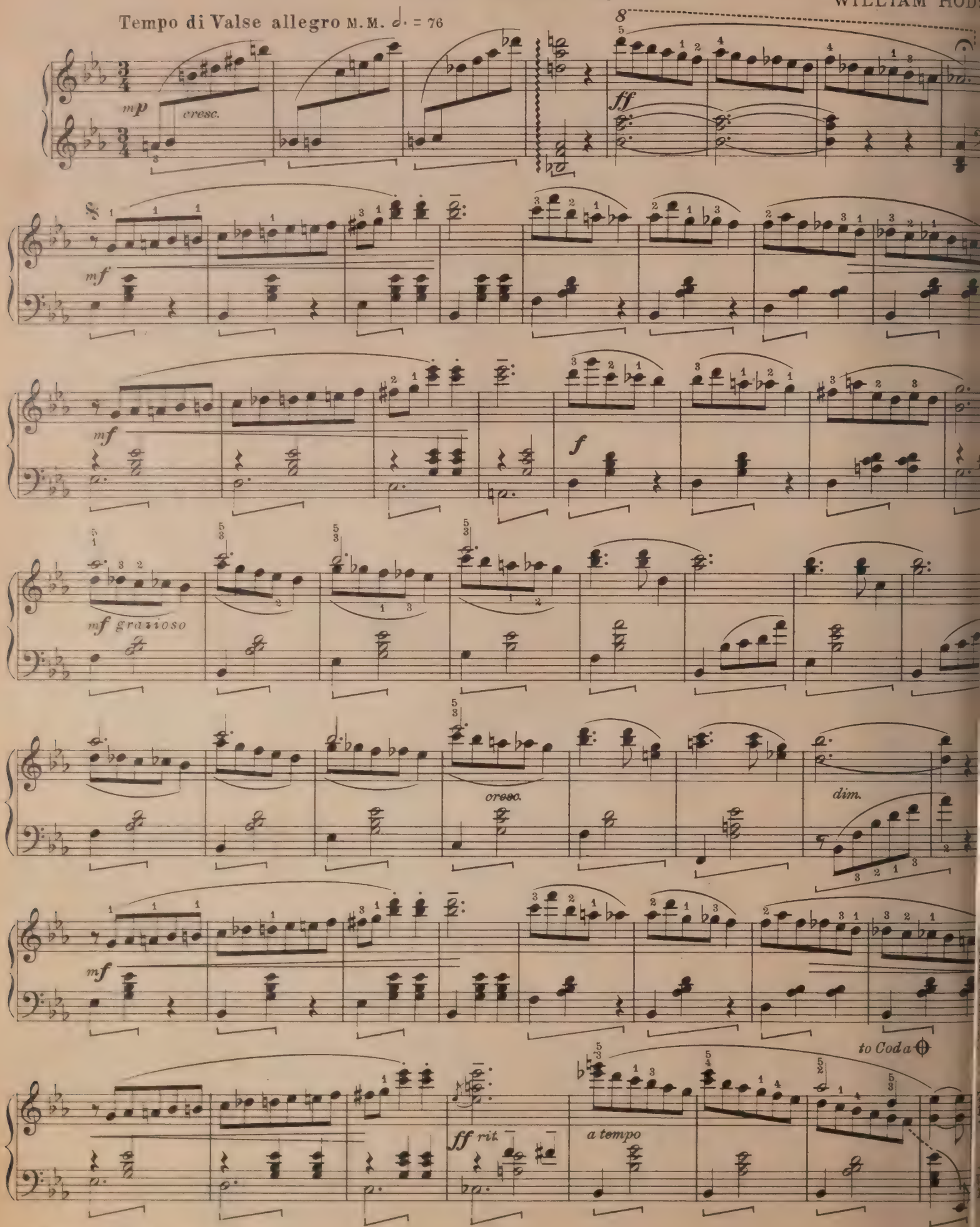
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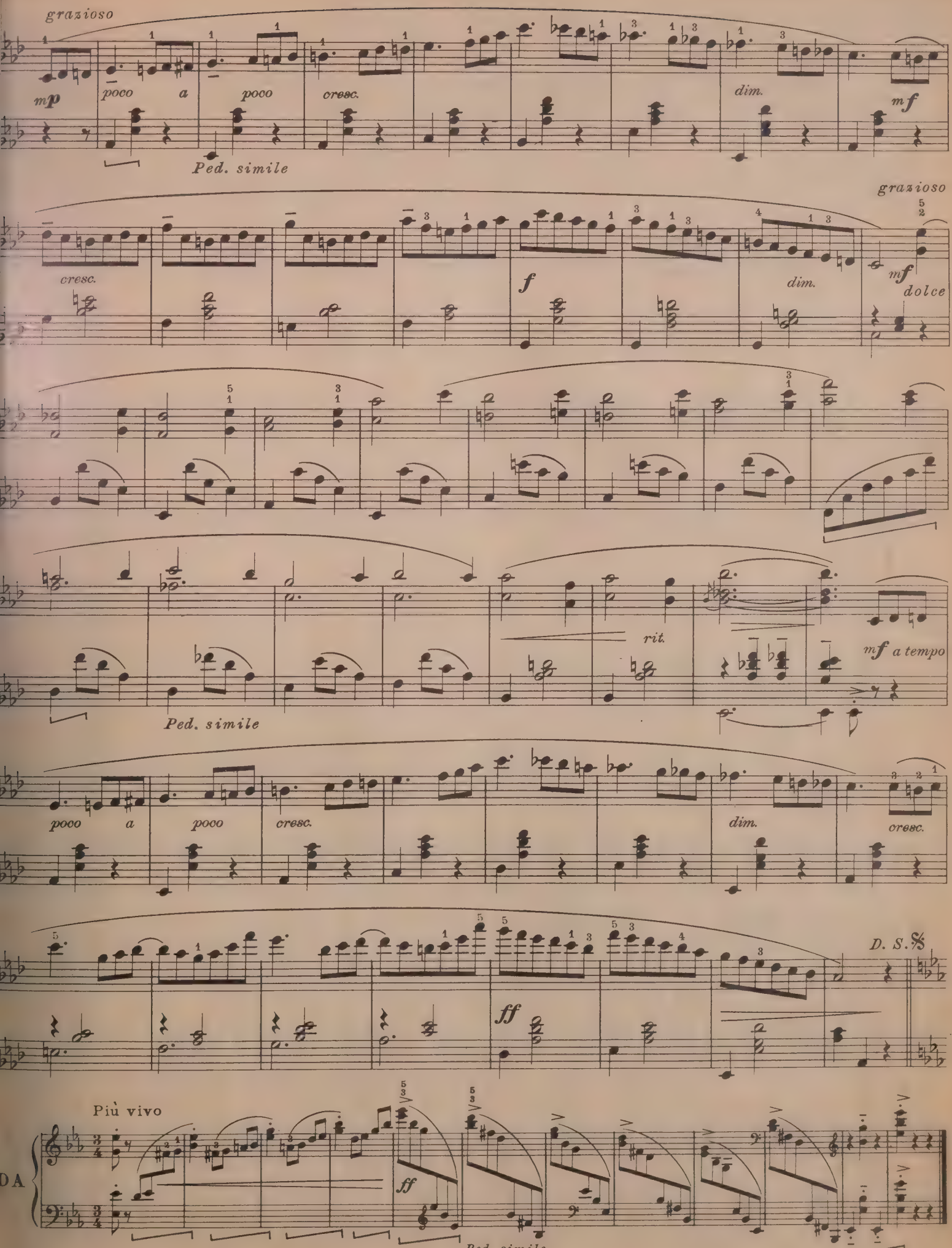
ON WINGS OF THE WIND

VALSE CHROMATIQUE

WILLIAM HOD



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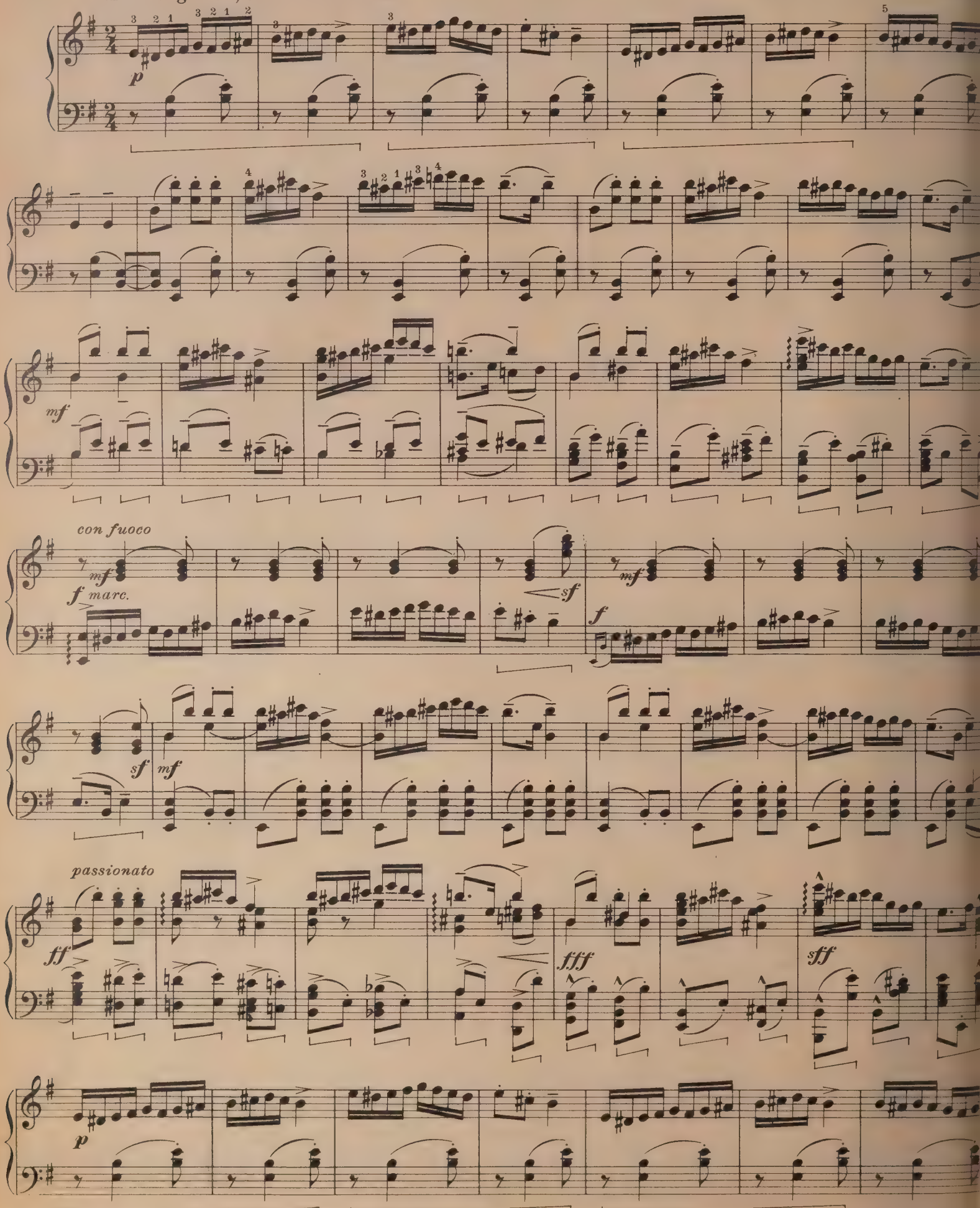

grazioso
mp
poco a poco cresc.
dim.
mf
Ped. simile
grazioso
cresc.
f
dim.
mf dolce
rit.
mf a tempo
Ped. simile
poco a poco cresc.
dim.
cresc.
D. S. 𝄋
ff
Più vivo
ff
Ped. simile

GIPSY NIGHT

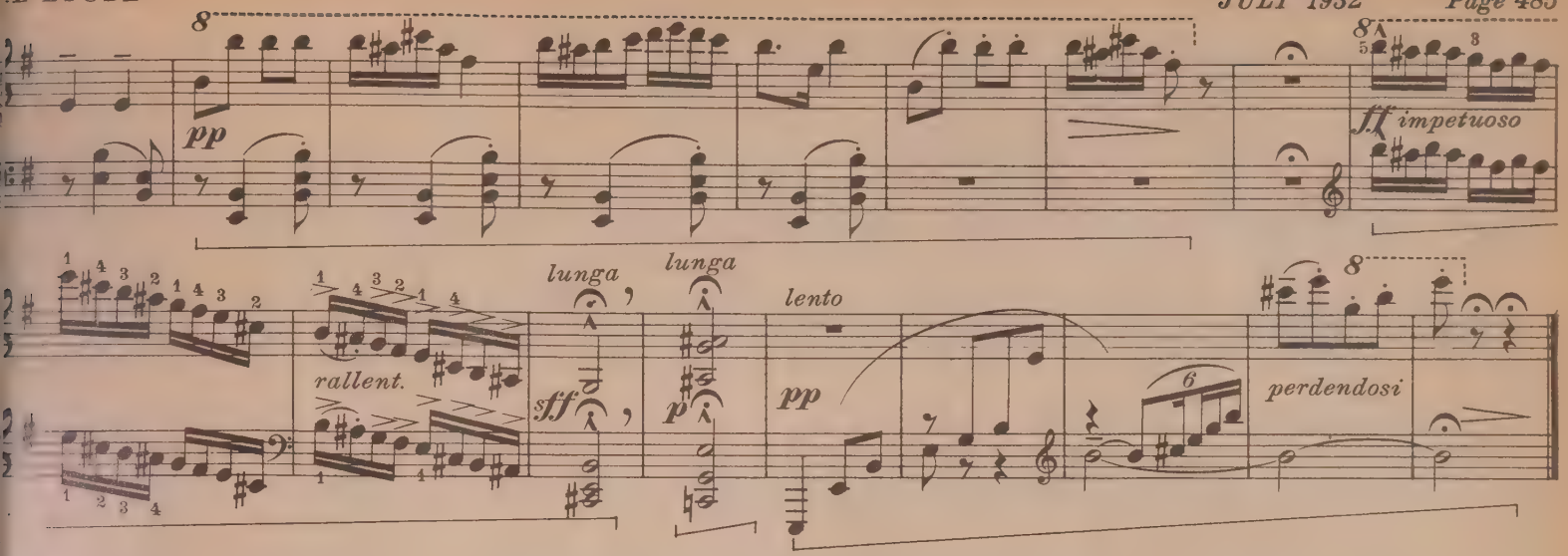
A vigorous theme in true Gipsy style—most skillfully developed. Grade 4.

ED. POLDINI, Op. 110, No

Alla zingarese, vivace M. M. ♩= 126



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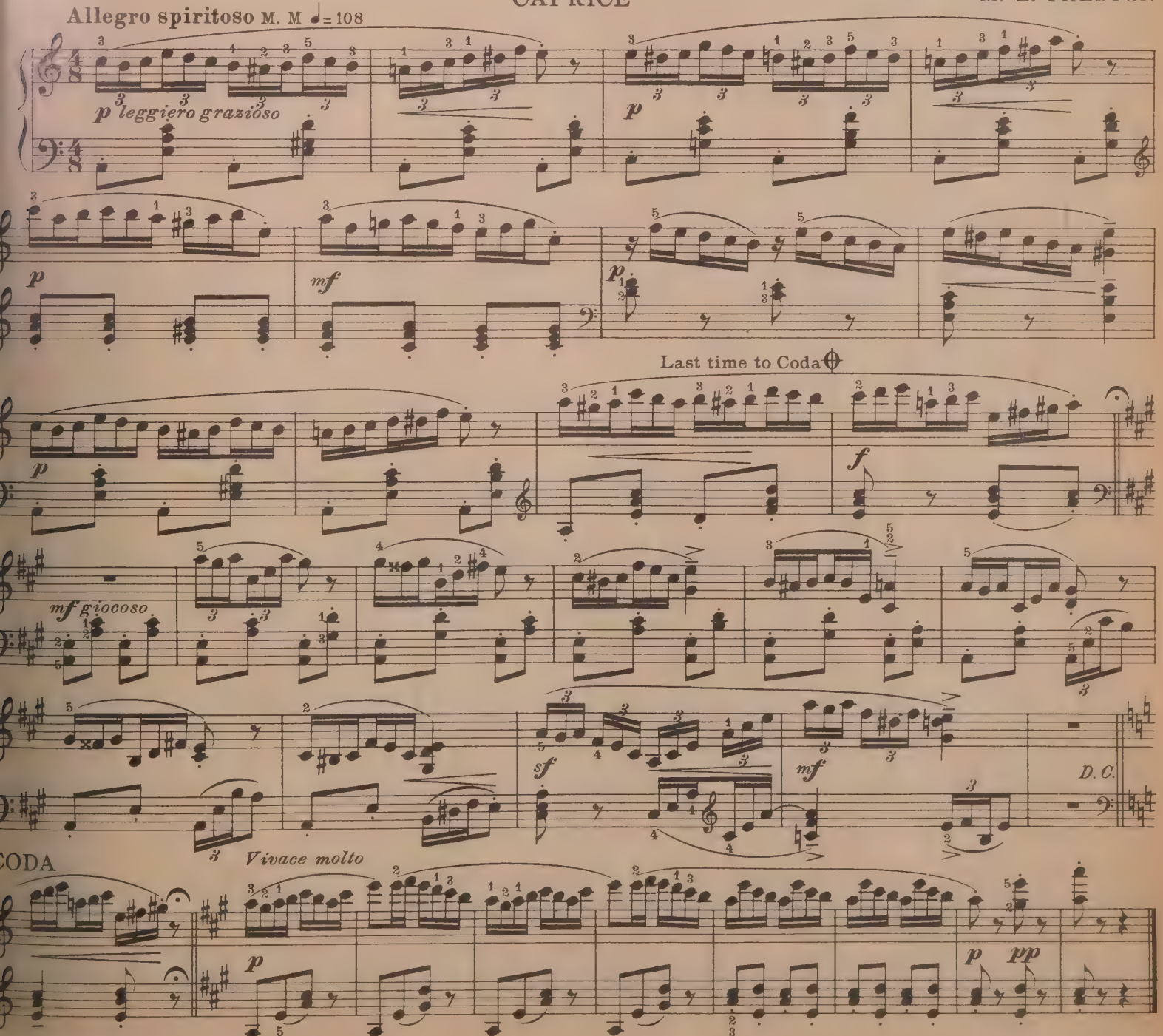


musical picture of playful rivulets
shing merrily on to the sea. Grade 3.

RIPPLING WATERS

CAPRICE

M. L. PRESTON



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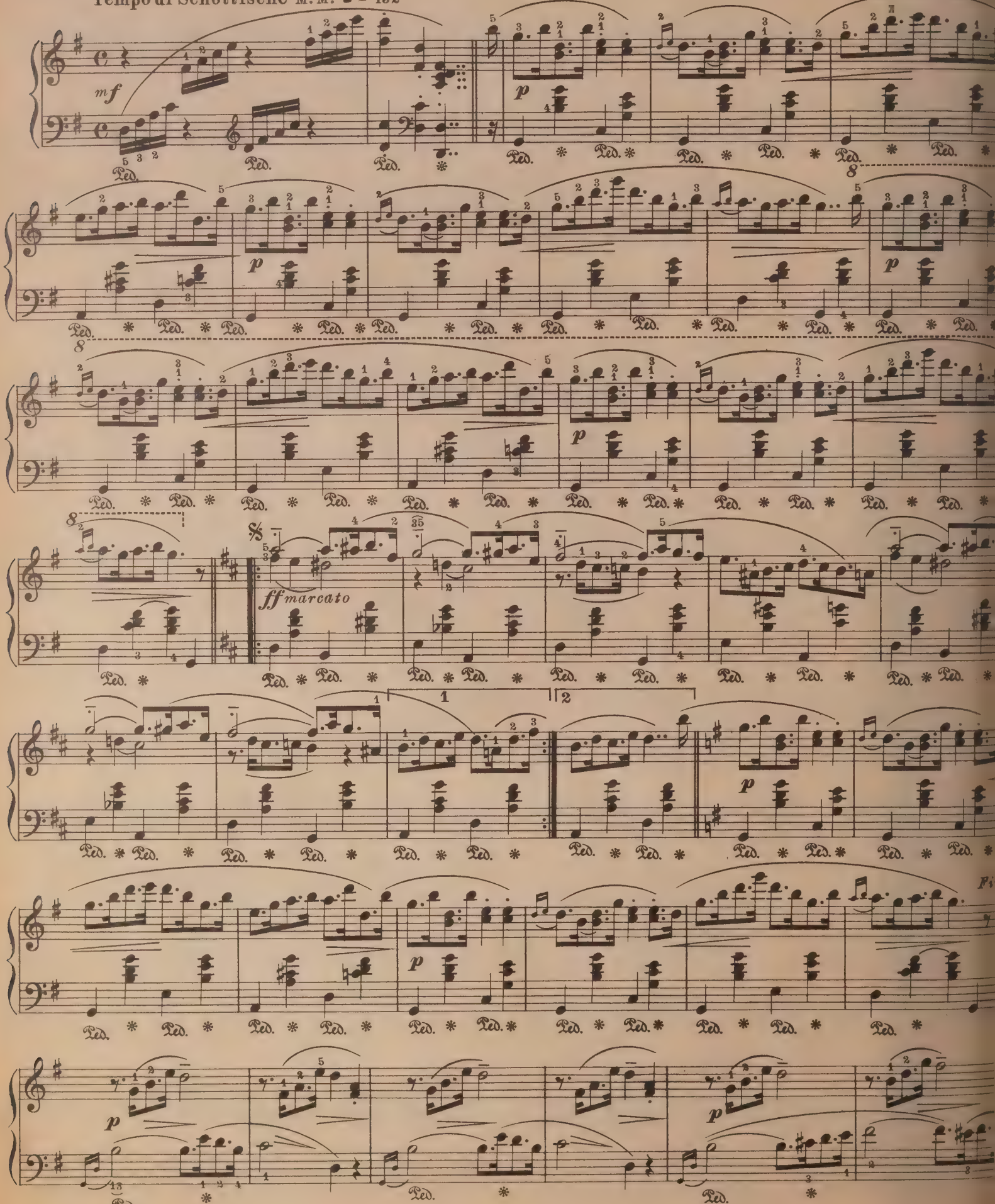
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DANSE ECOSSAISE

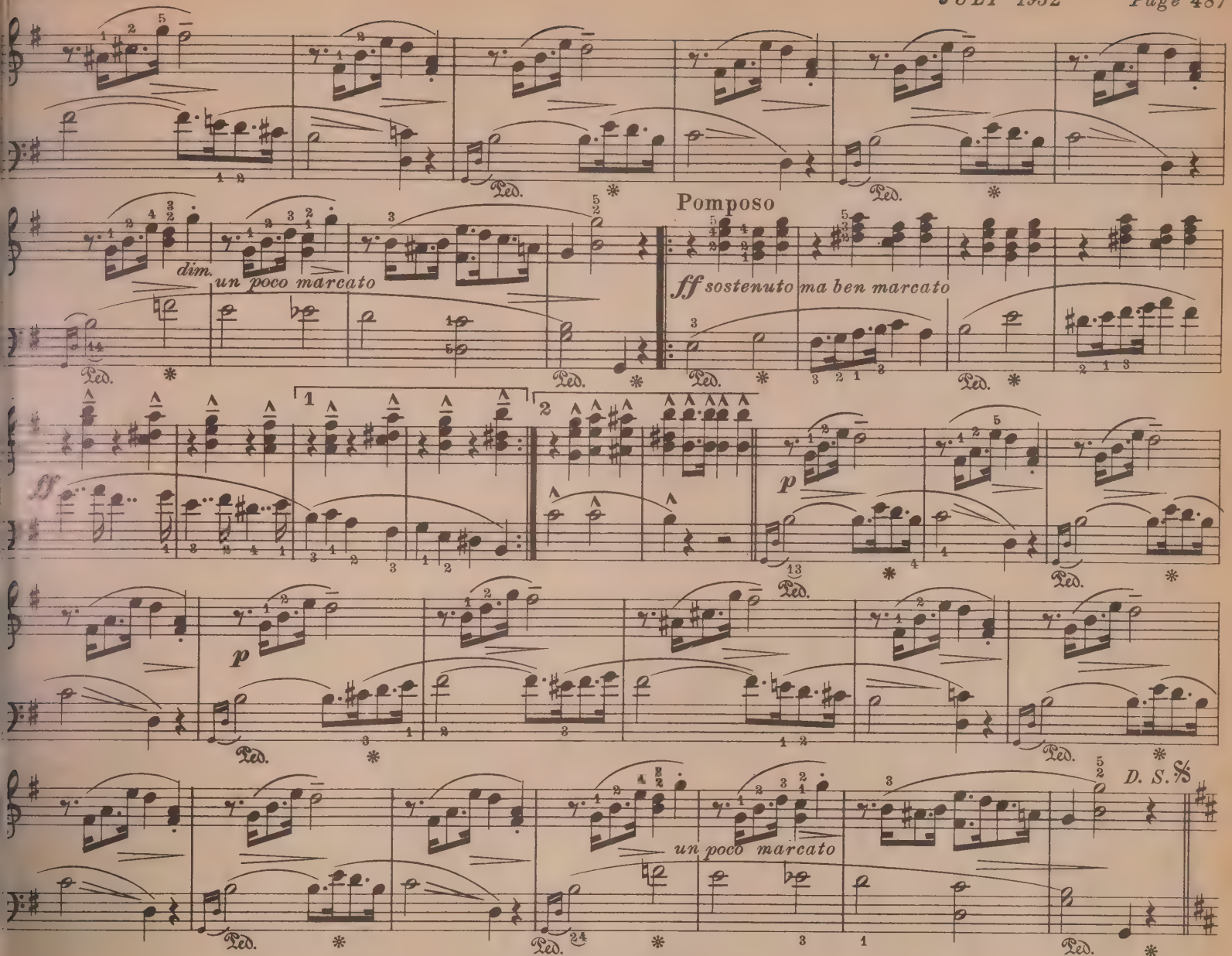
Originally in the difficult key of G flat (6 flats), the piece now appears for the first time in key of G, a simpler key, and lacks none of it original charm. Grade 3

FRED. T. BAKE

Tempo di Schottische M.M. ♩ = 132

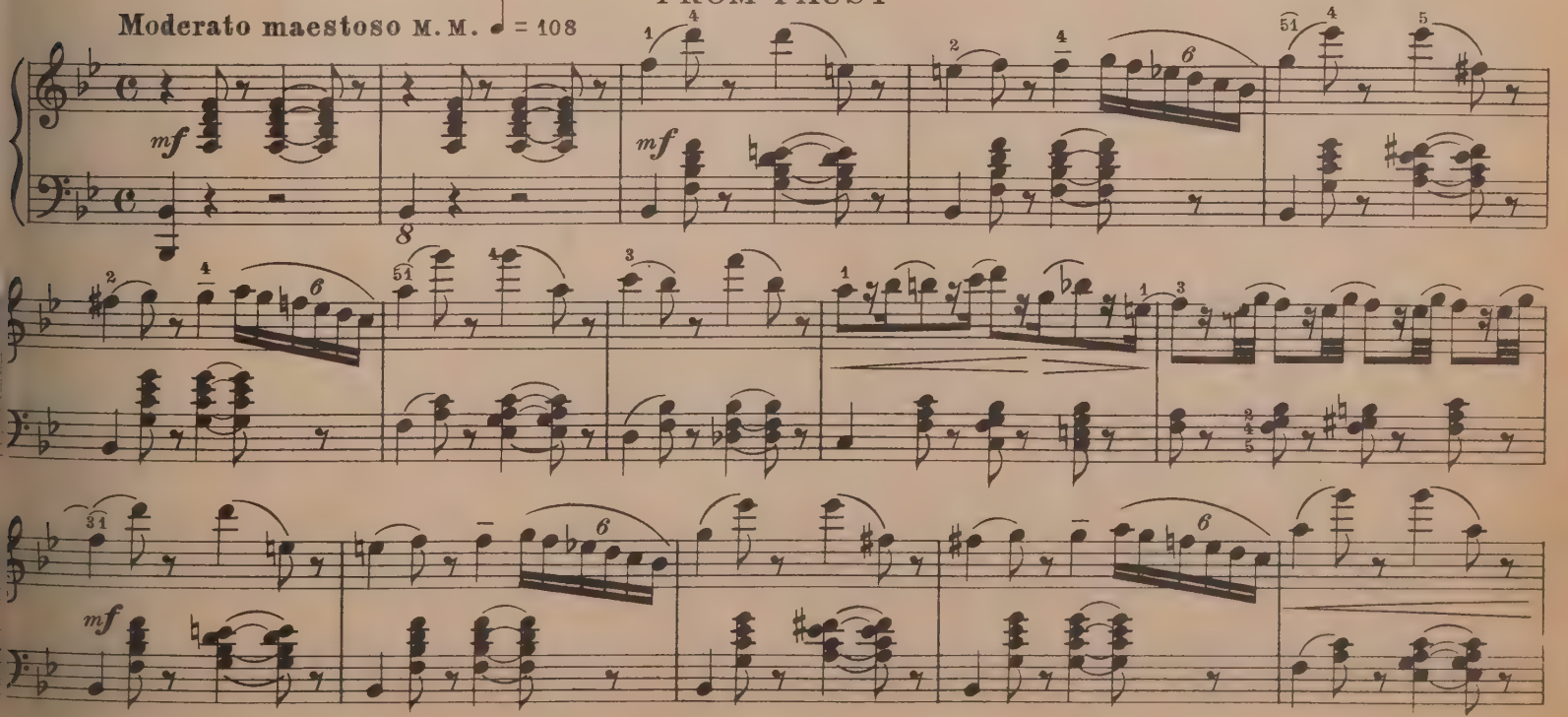


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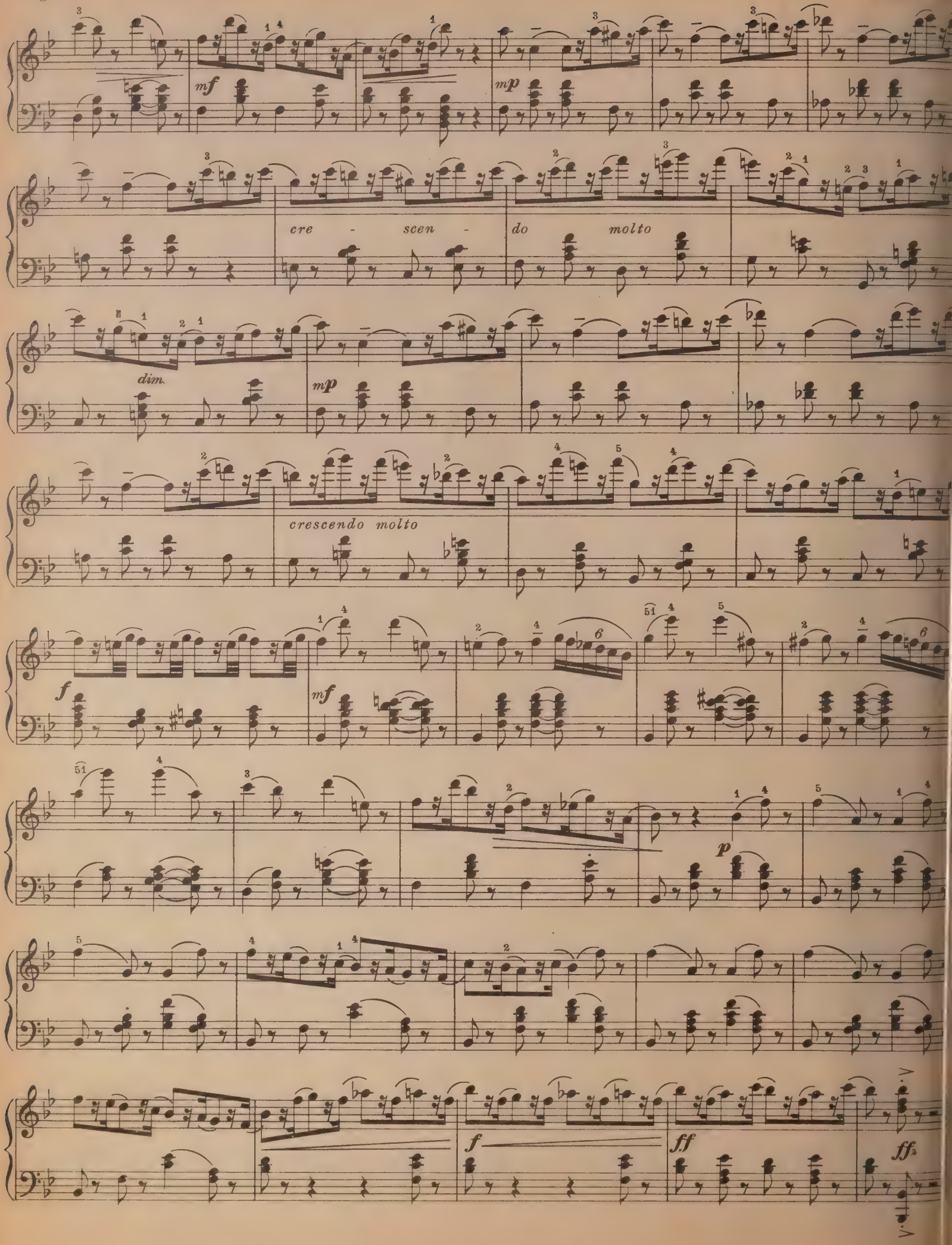


BALLET
FROM FAUST

CH. GOUNOD



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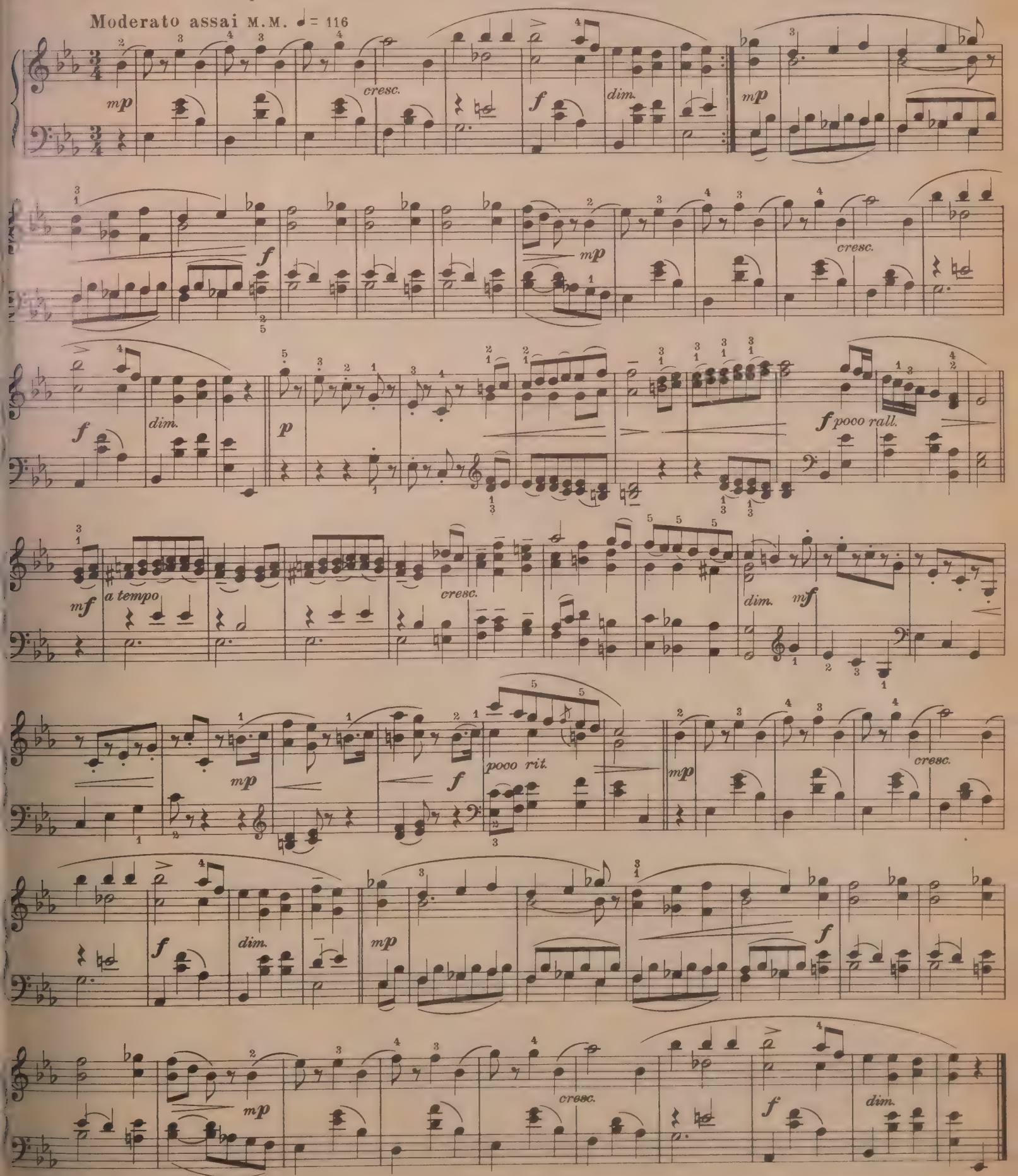

mf
mp
cre - scen - do molto
dim.
mp
crescendo molto
f
mf
p
f
ff
ff

MASTER WORKS

MINUET

ess well known than the same composer's Minuet in A. A work of great charm for recital purposes. Grade 3

L. BOCCHERINI

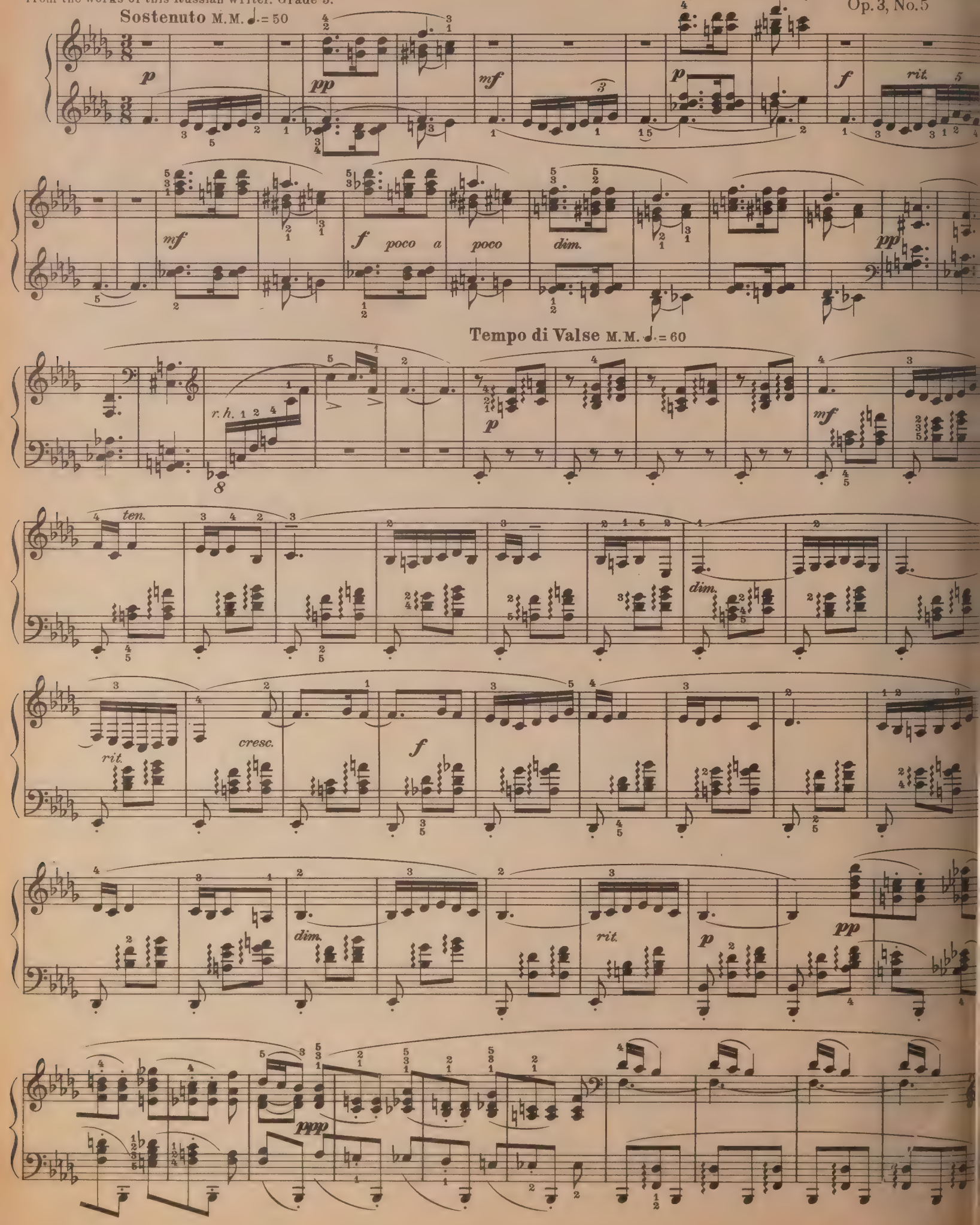


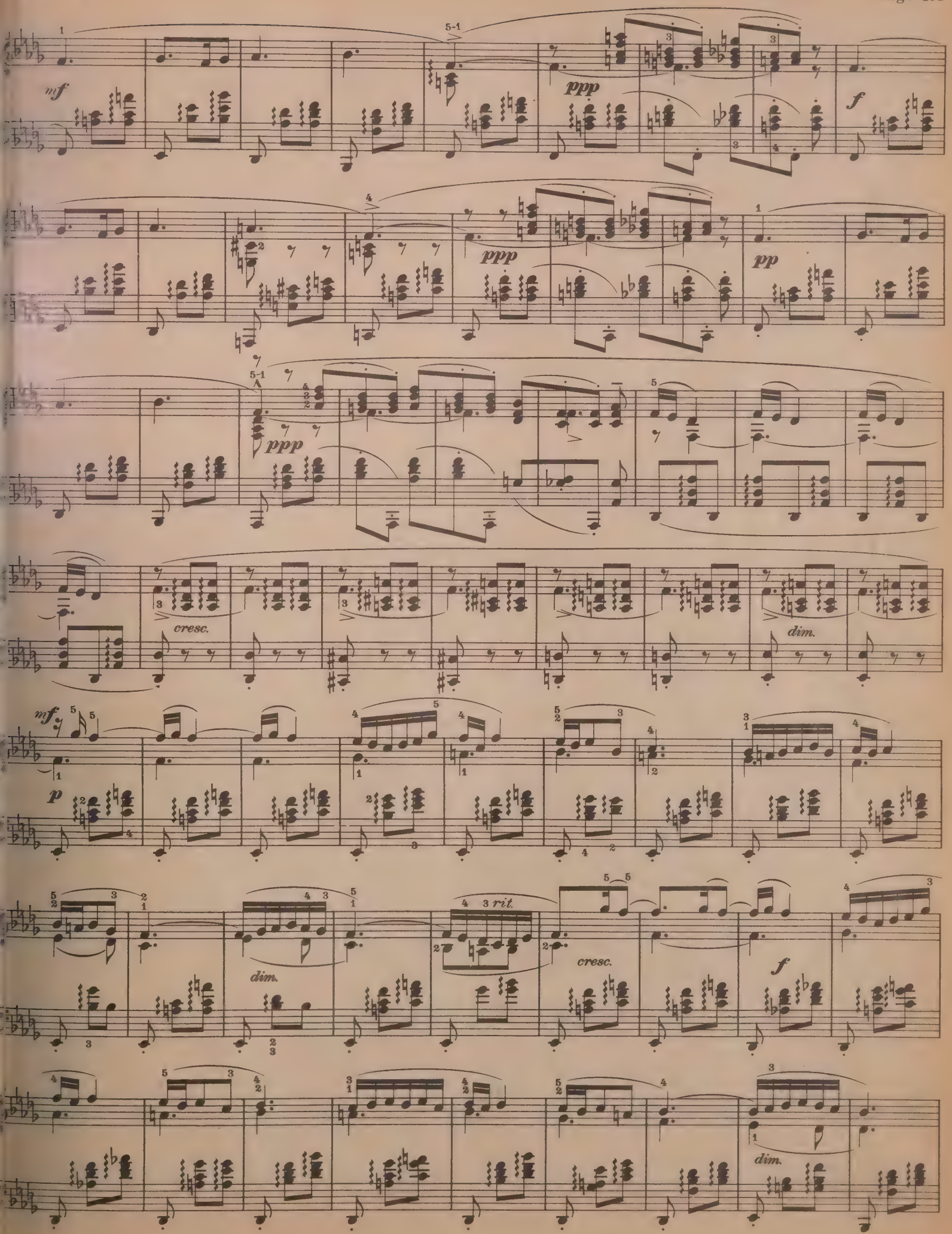
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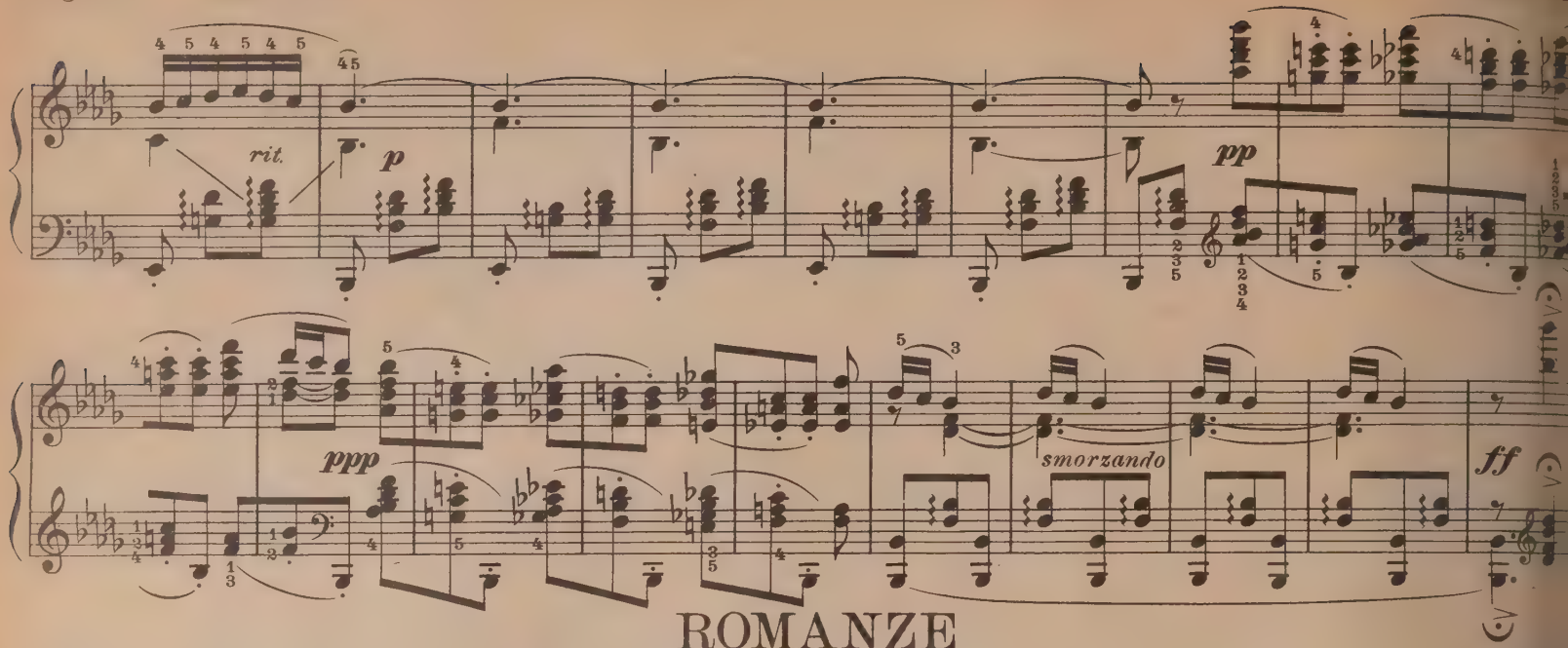
SERENADE

One of the most beautiful examples in lyric form from the works of this Russian writer. Grade 5.

SERGEI RACHMANINOFF
Op. 3, No. 5



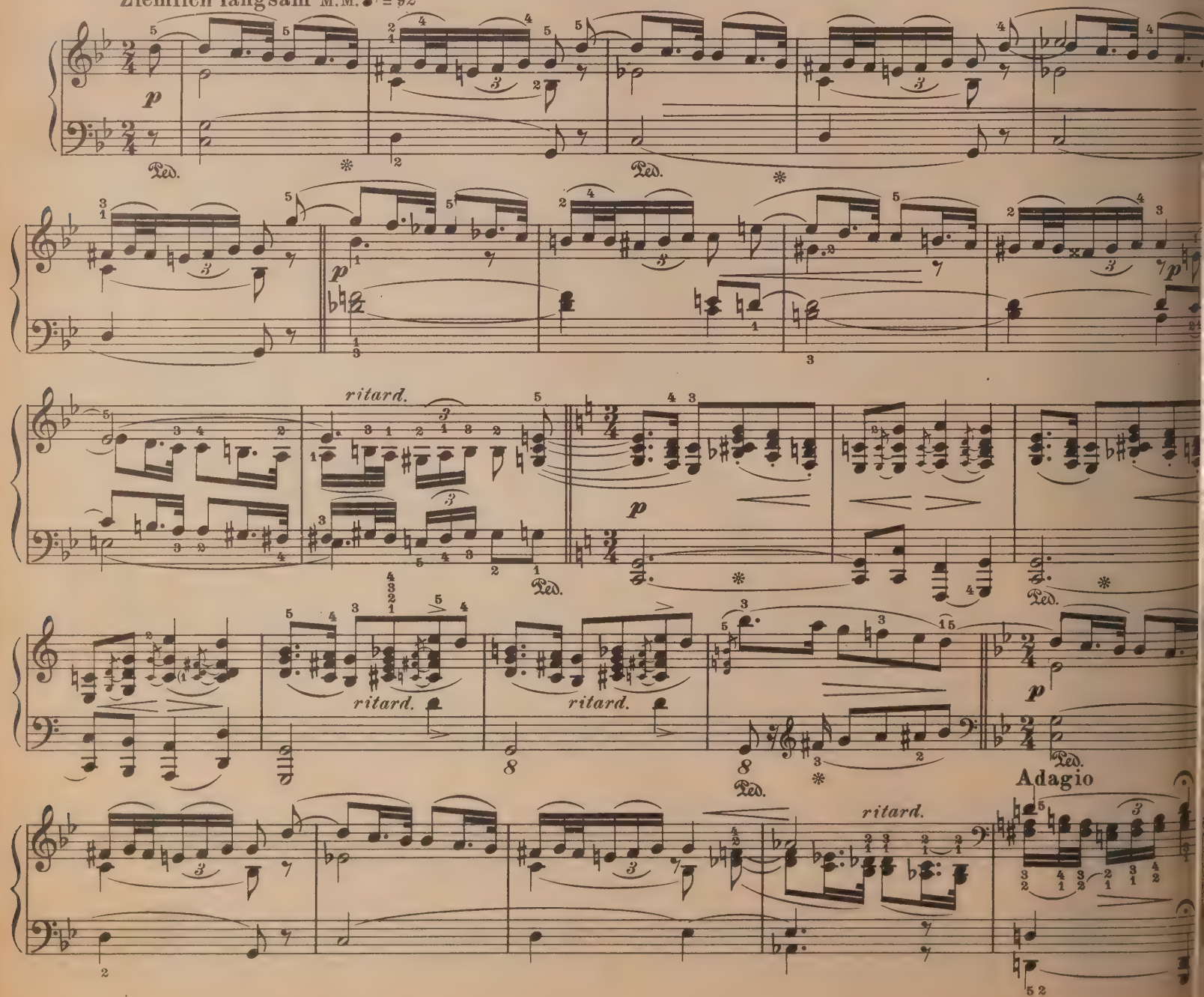

mf
ppp
f
ppp
pp
ppp
cresc.
dim.
mf
p
dim.
rit.
cresc.
f
dim.



ROMANZE

This delightful piece from Schumann's "Faschingsschwank" (Carnival in Vienna) makes a fine recital number. The title refers to the pranks and jok played in carnivals before and after Lent. Here the suite reveals a little romance between the hilarities.

R. SCHUMAN



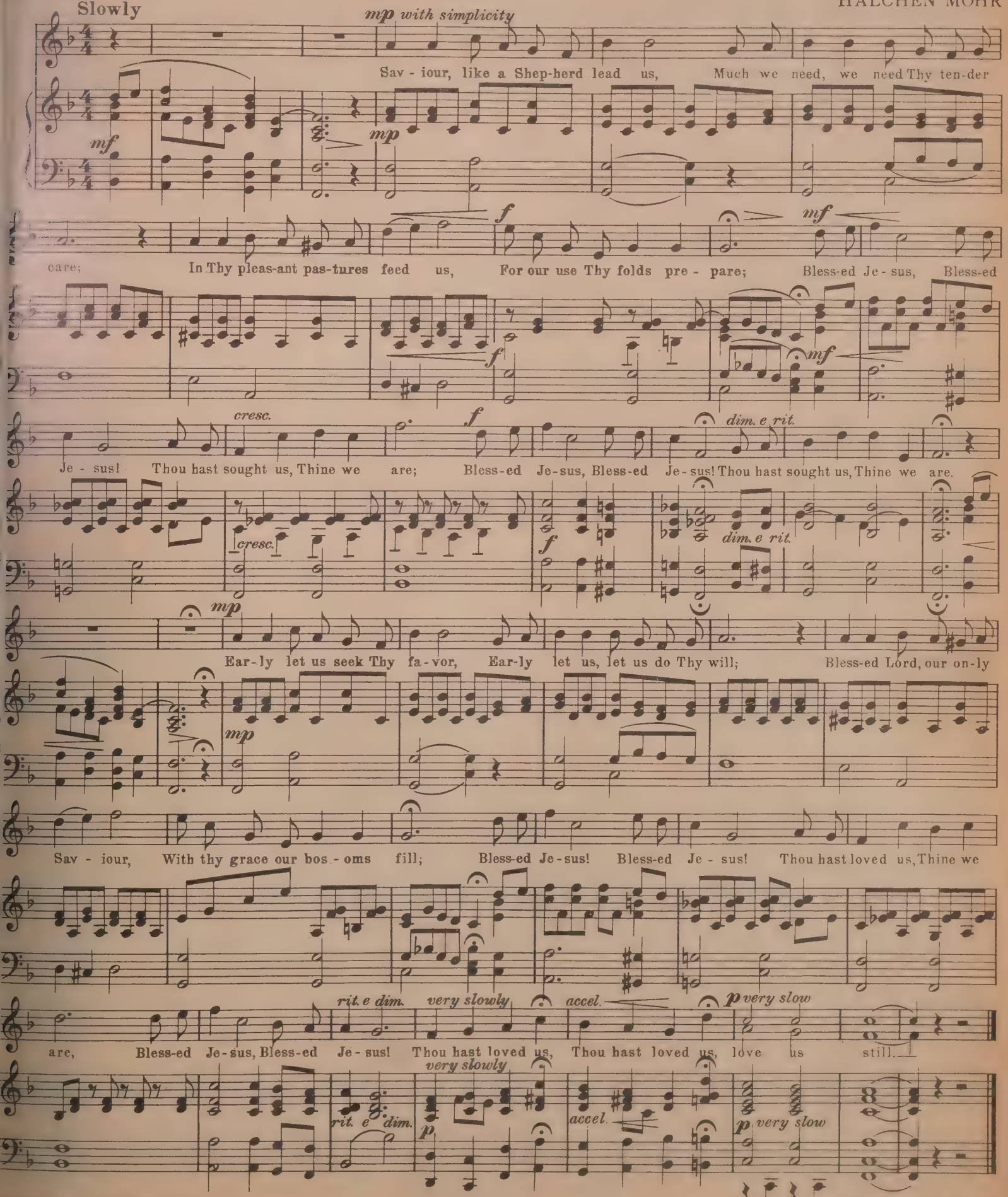
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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SAVIOUR, LIKE A SHEPHERD LEAD US

DOROTHY A. THRUPP

HALCHEN MOHR



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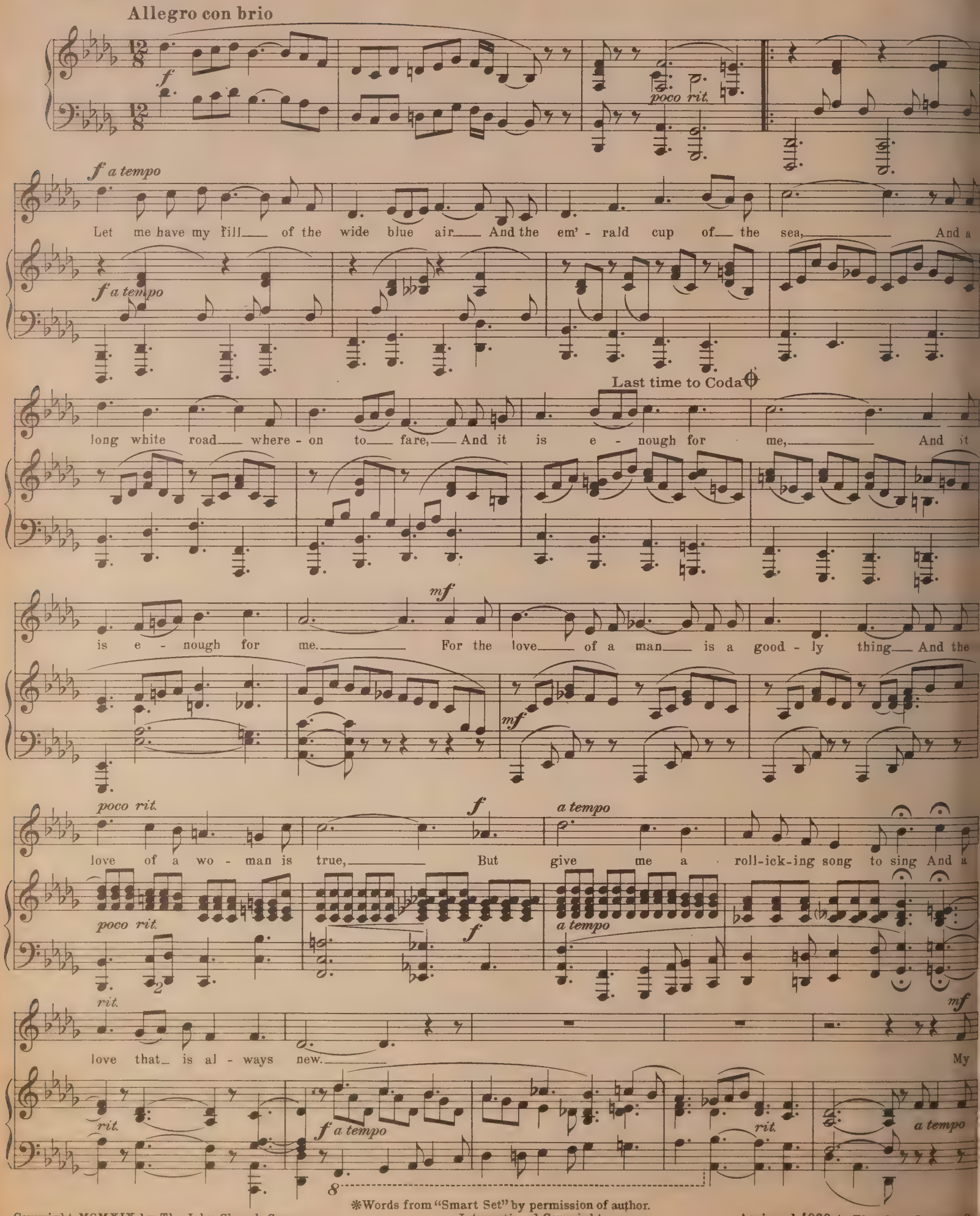
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The new radio hit of the hour.

A ROAD SONG

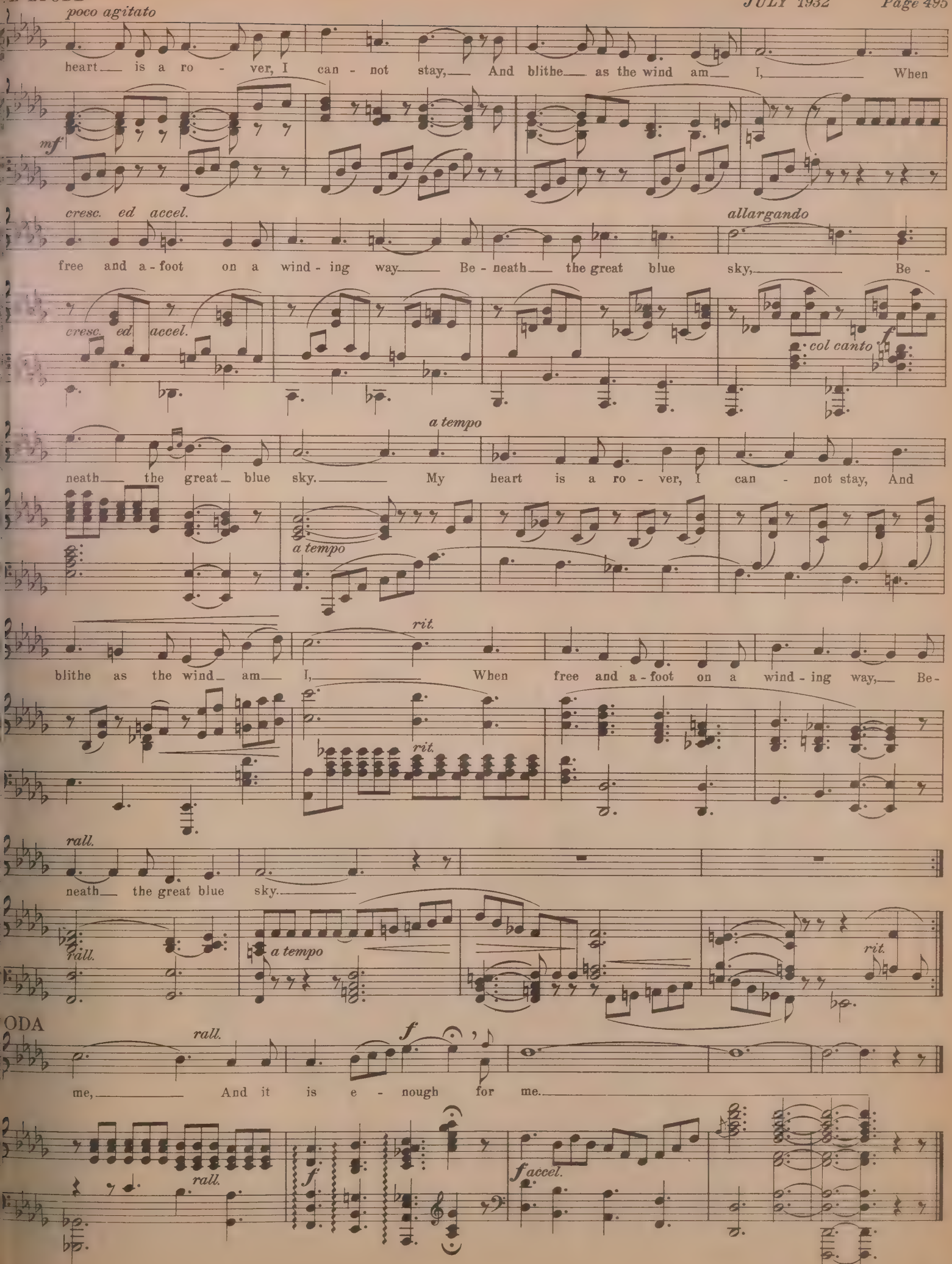
*ODELL SHEPARD

J. E. ROBERTS



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poco agitato
heart is a ro - ver, I can - not stay, And blithe as the wind am I, When
mf
cresc. ed accel.
allargando
free and a - foot on a wind - ing way Be - neath the great blue sky, Be -
cresc. ed accel.
col canto
f
a tempo
neath the great blue sky. My heart is a ro - ver, I can - not stay, And
a tempo
rit.
blithe as the wind am I, When free and a - foot on a wind - ing way, Be -
rit.
rall.
neath the great blue sky.
rall.
a tempo
rit.
ODA
rall.
f
me, And it is e - nough for me.
rall.
f
f accel.

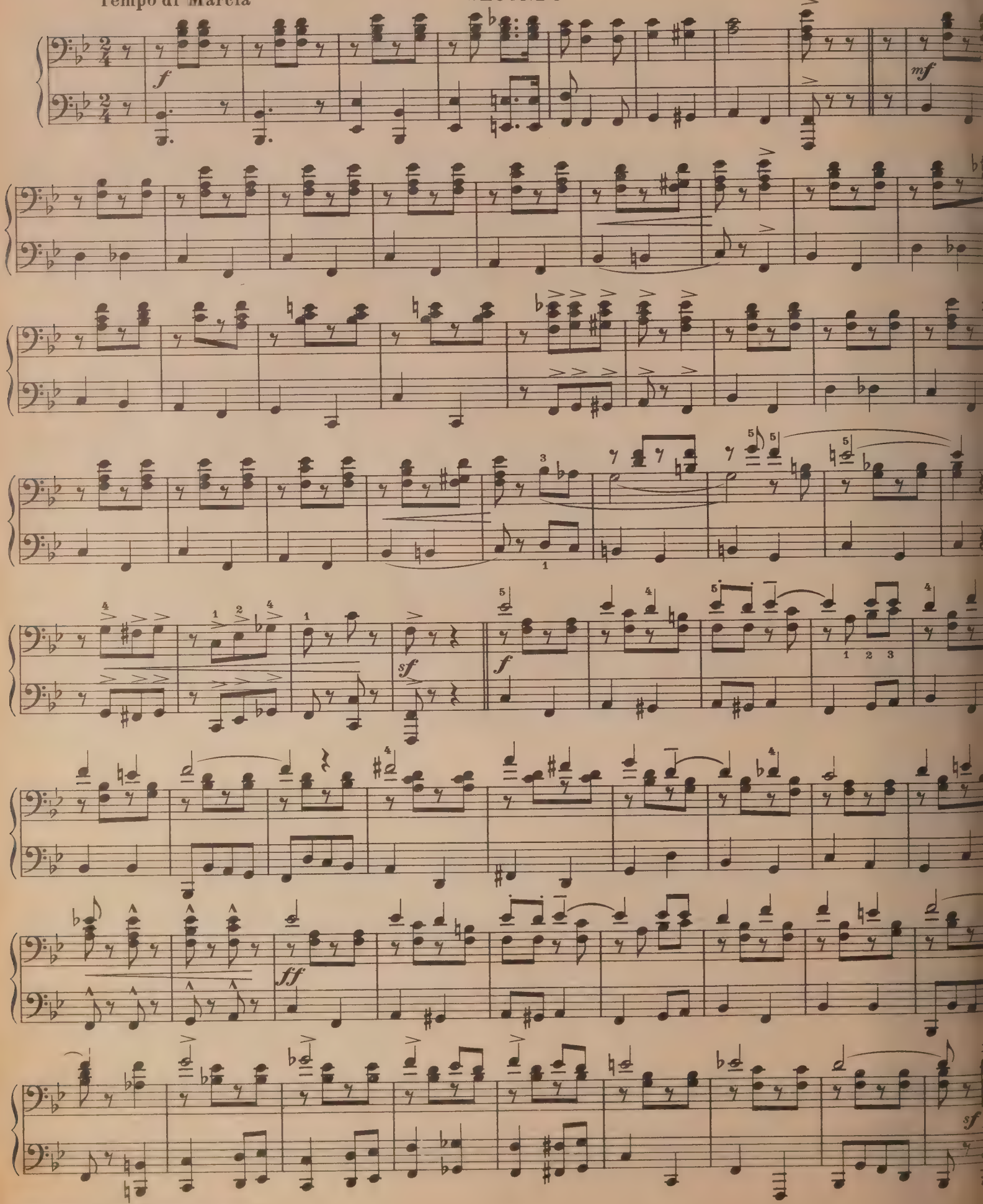
THE PRINCETON CANNON SONG

MARCH

SECONDO

J. F. HEWITT
and A. H. OSBORN

Tempo di Marcia



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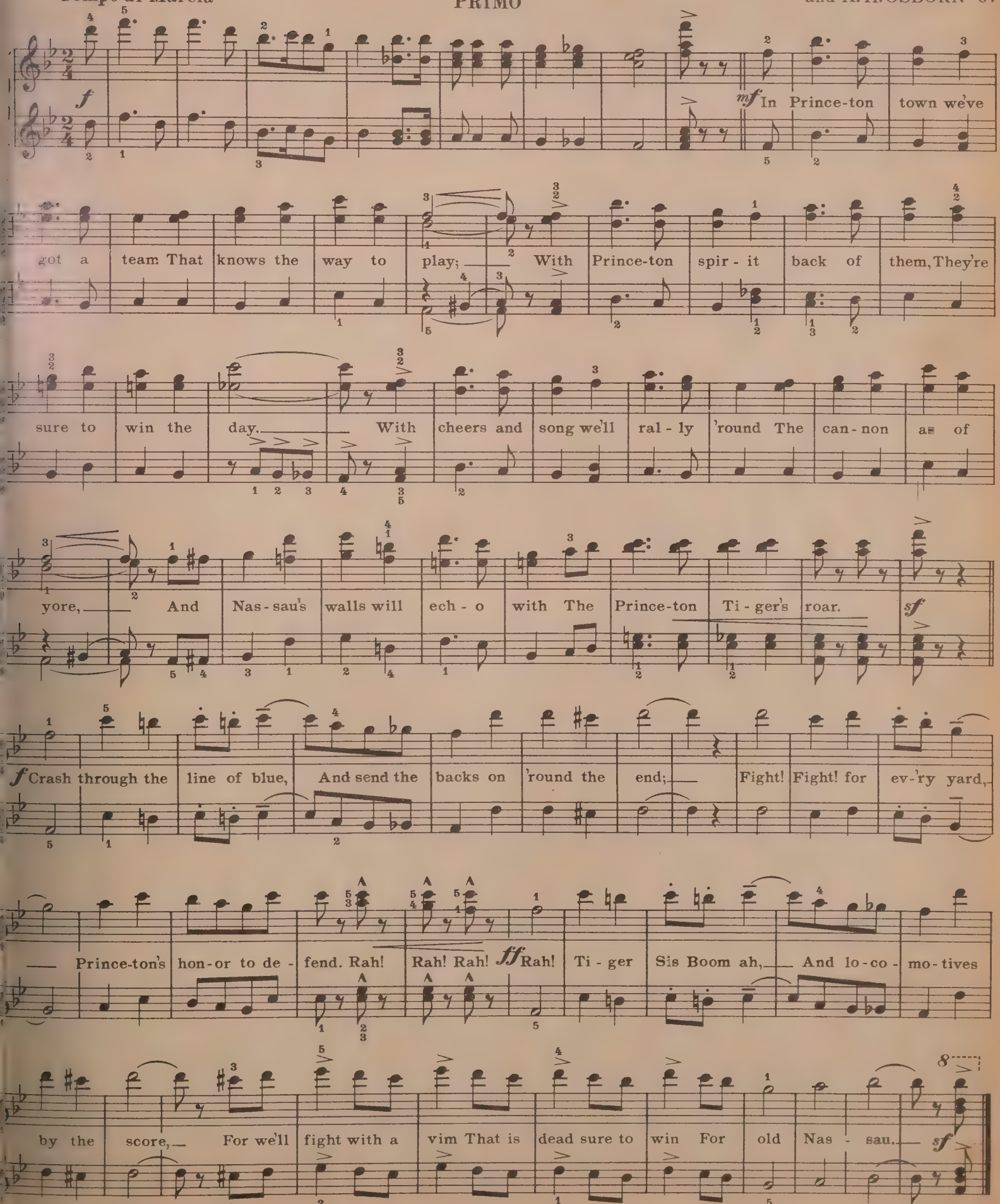
THE PRINCETON CANNON SONG

MARCH

J. F. HEWITT '07
and A. H. OSBORN '07

Tempo di Marcia

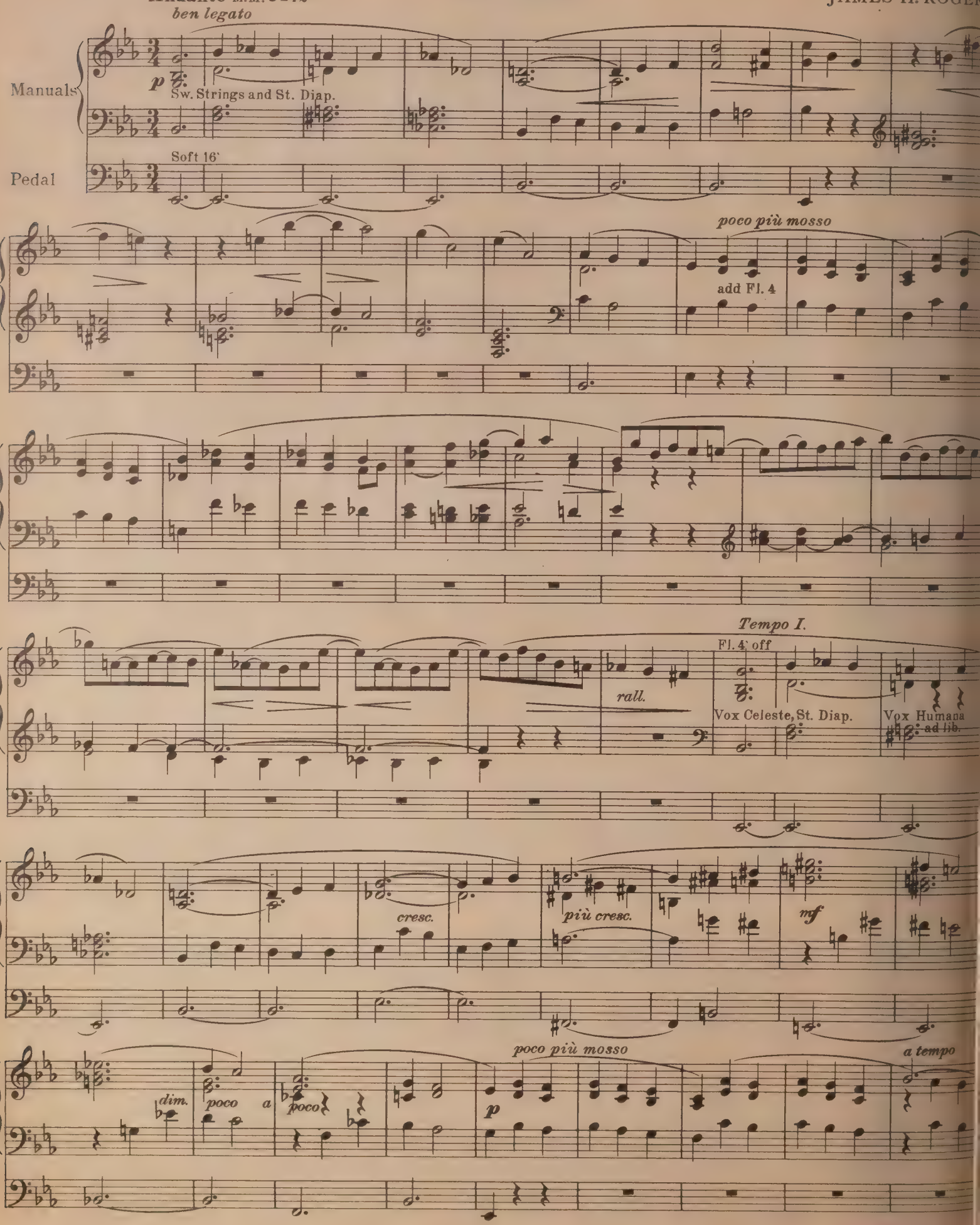
PRIMO



ANDANTE FROM SONATINA
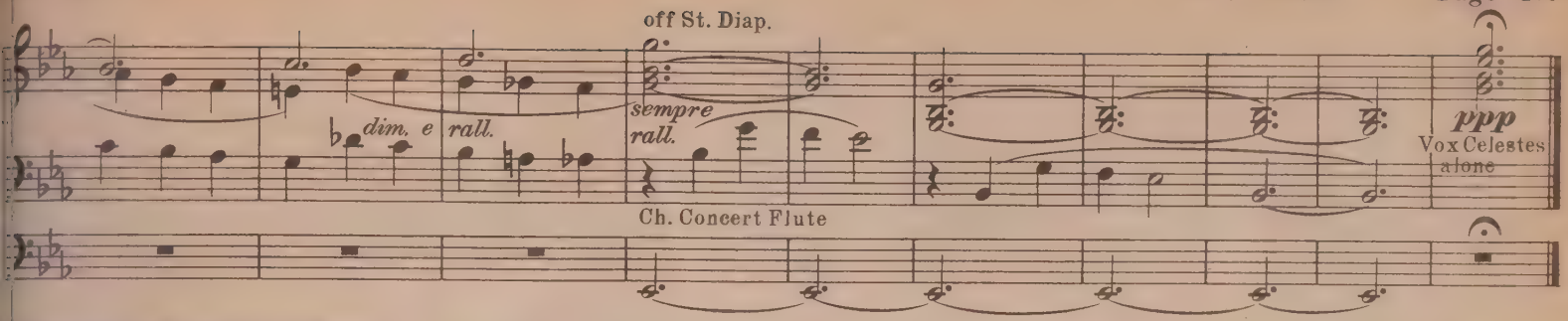
FOR ORGAN

JAMES H. ROGER



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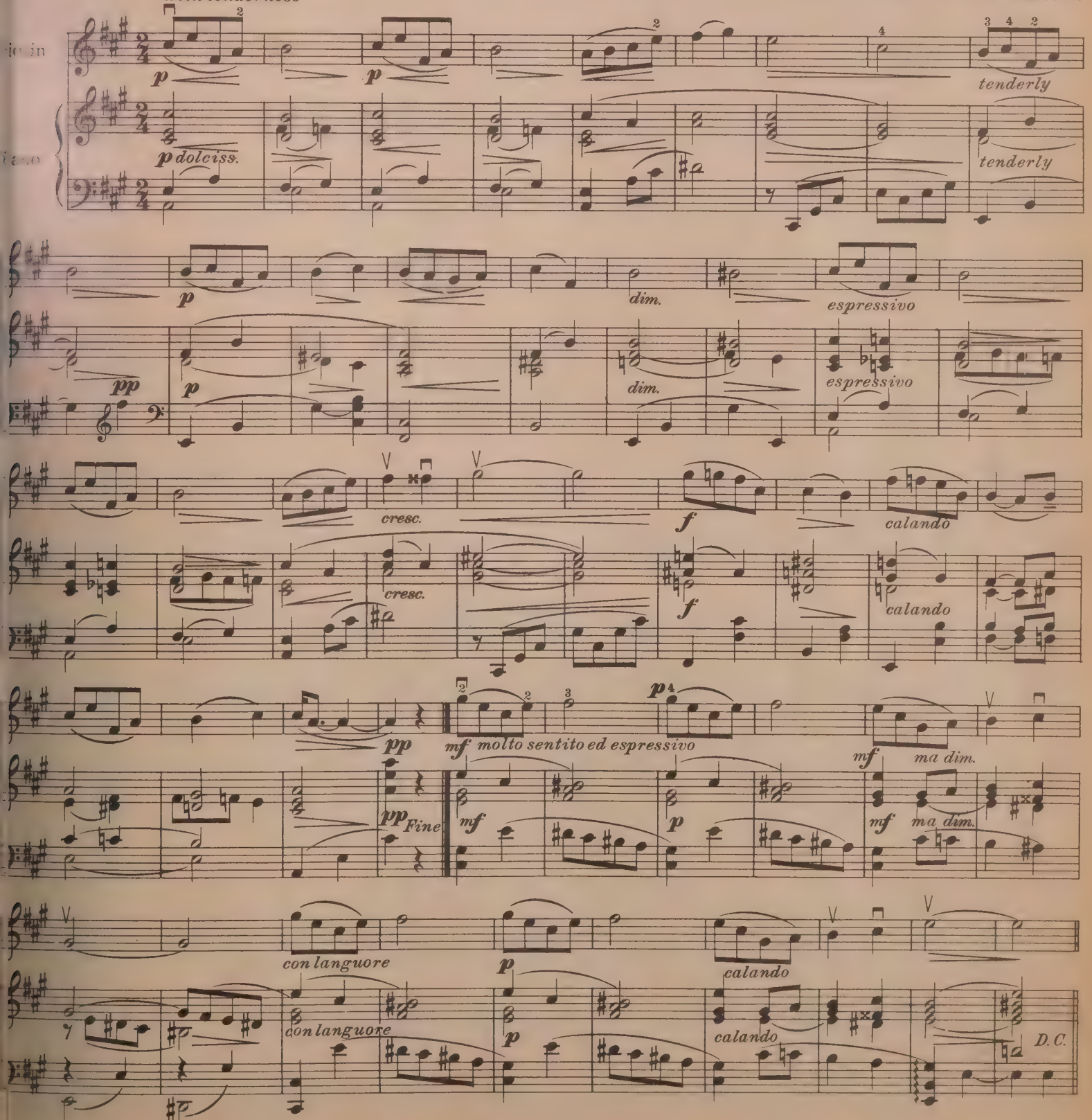
Transcribed by Rob Roy Peery

FOREST FLOWERS

FRANCESCO B. DE LEONE

Andante semplice

with tenderness

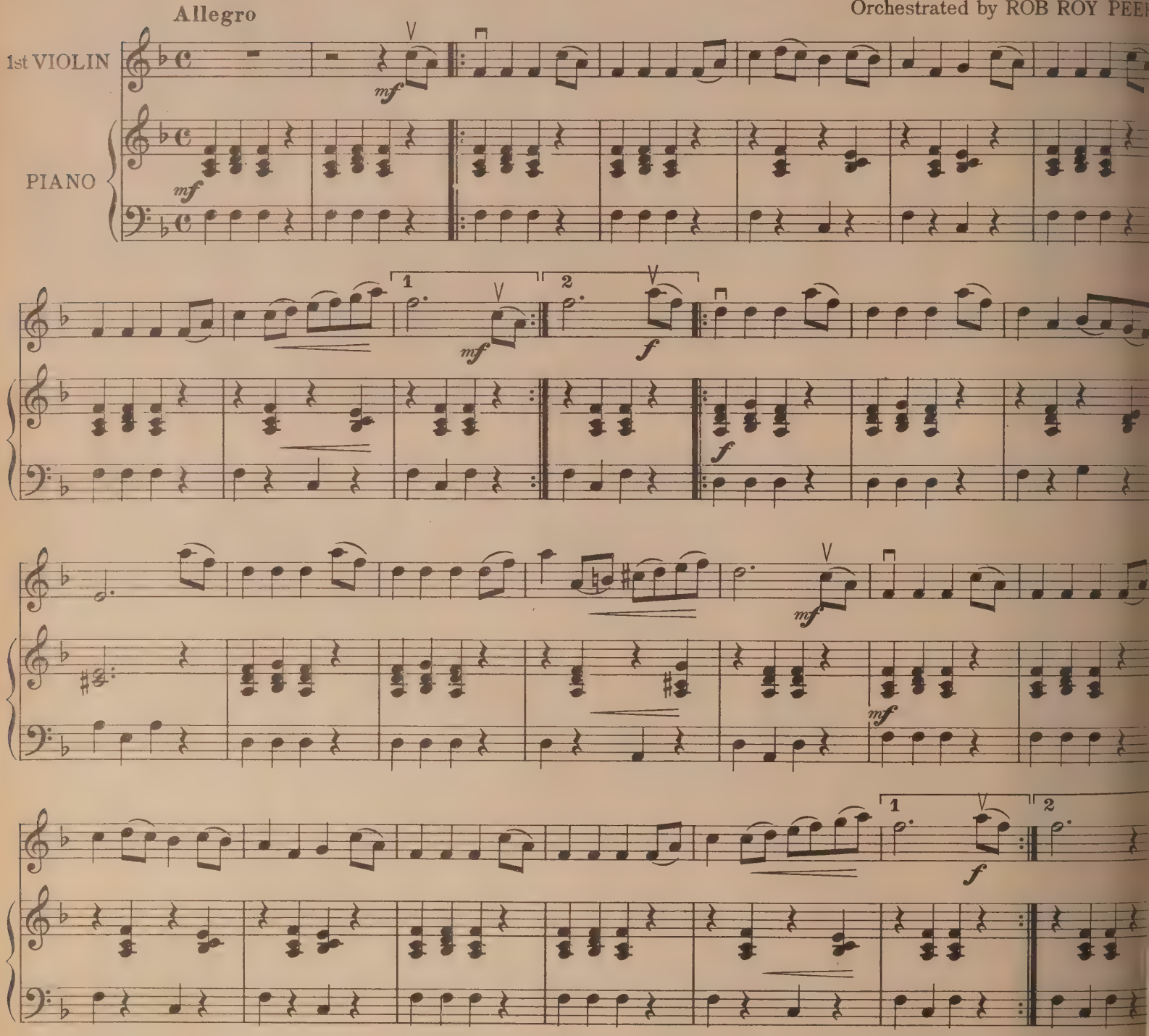


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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SONG OF THE DRUM

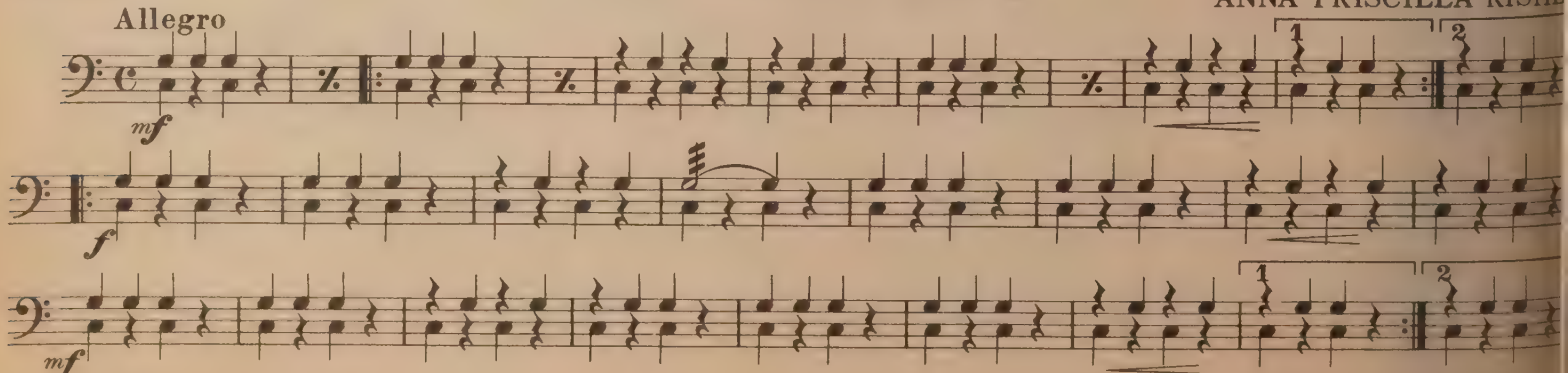
ANNA PRISCILLA RISHE
Orchestrated by ROB ROY PEE



DRUMS

SONG OF THE DRUM

ANNA PRISCILLA RISHE



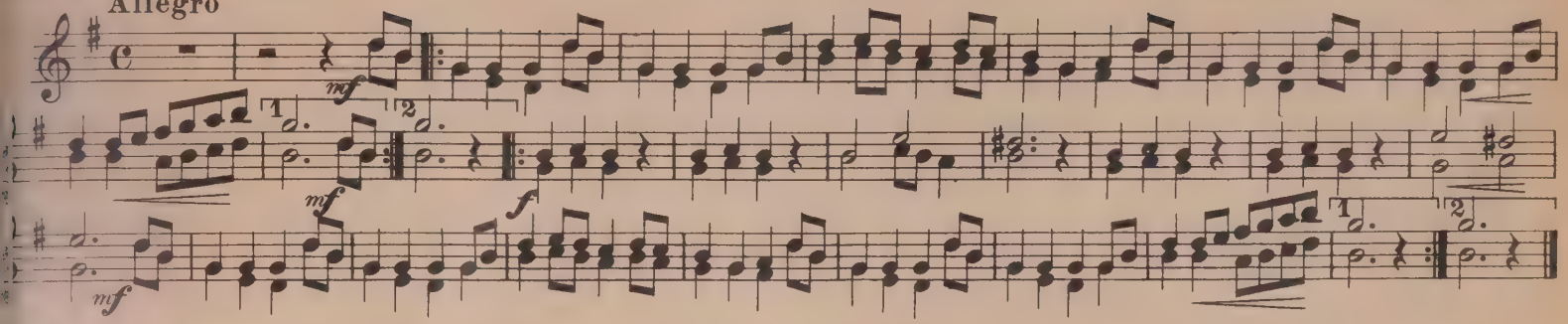
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& 2d B♭ CLARINETS

SONG OF THE DRUM

ANNA PRISCILLA RISHER

Allegro

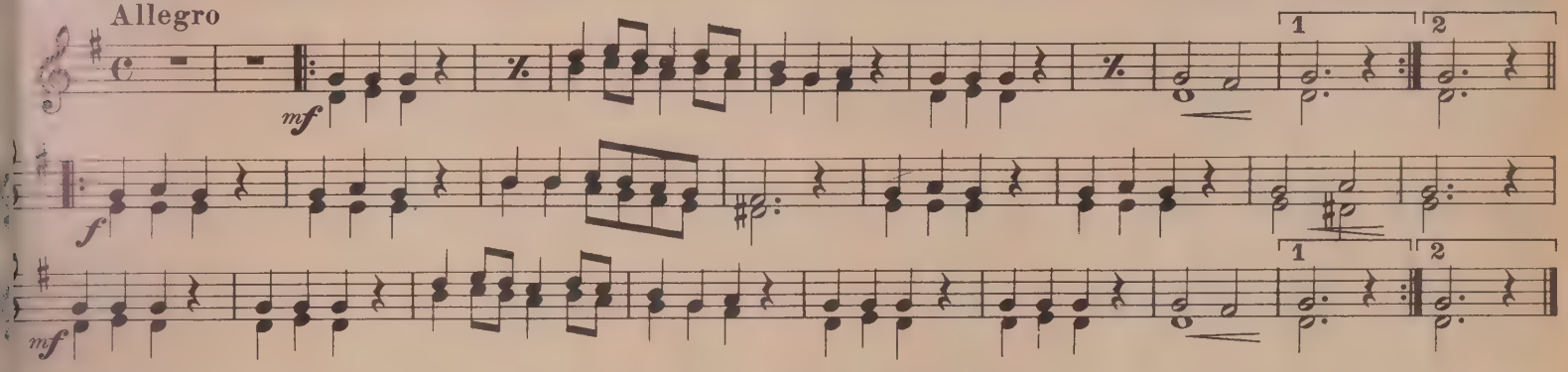


& 2d B♭ TRUMPETS

SONG OF THE DRUM

ANNA PRISCILLA RISHER

Allegro

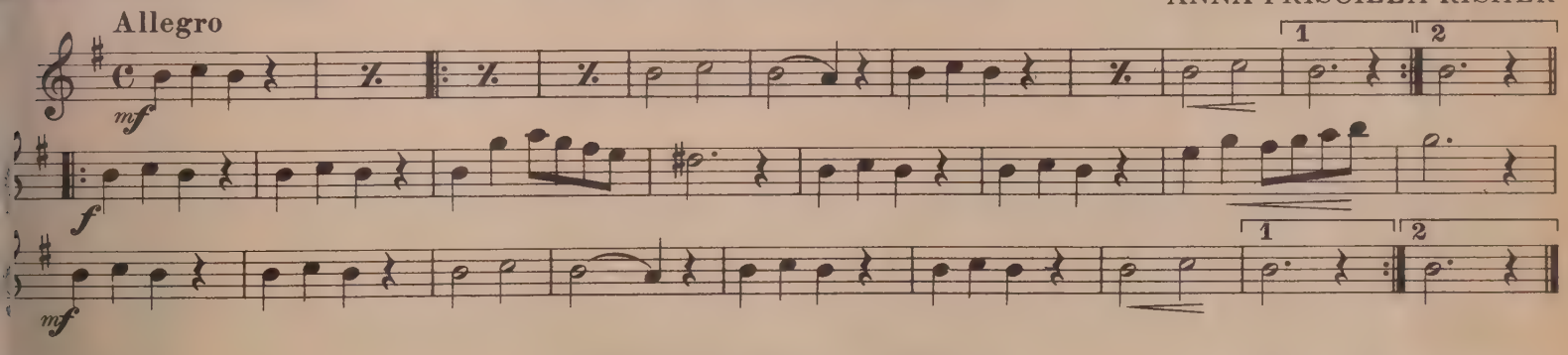


TENOR SAXOPHONE

SONG OF THE DRUM

ANNA PRISCILLA RISHER

Allegro

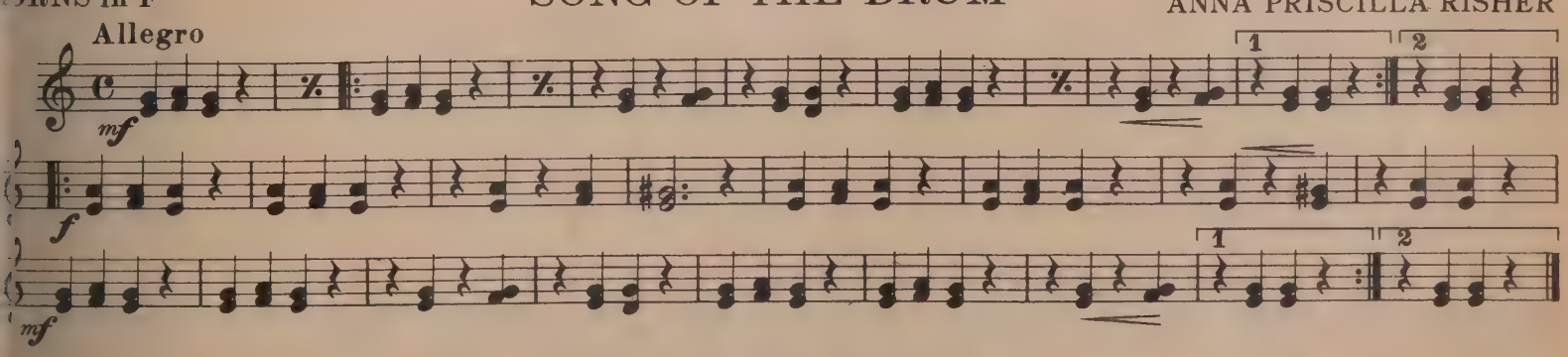


ORNS in F

SONG OF THE DRUM

ANNA PRISCILLA RISHER

Allegro

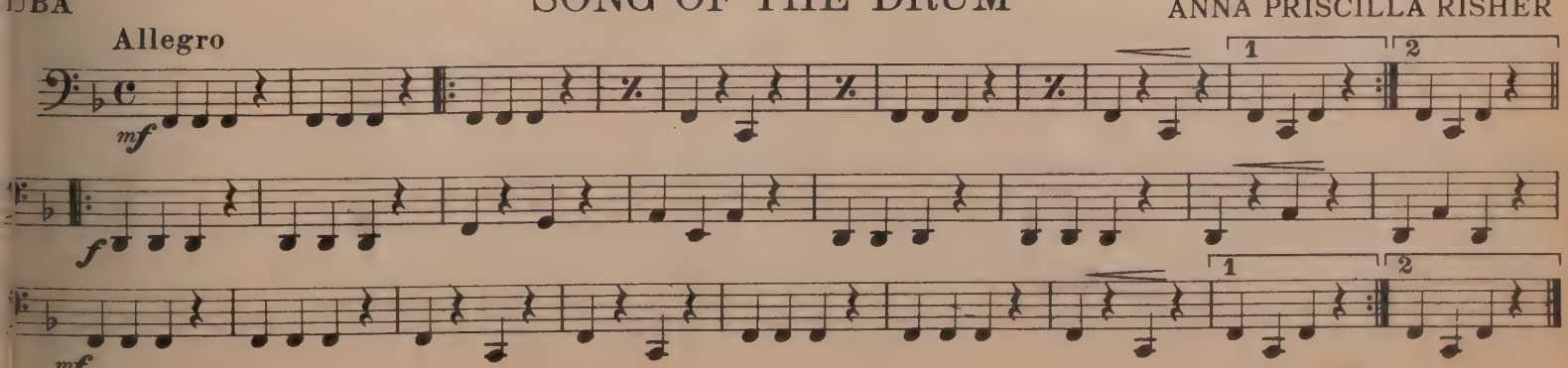


UBA

SONG OF THE DRUM

ANNA PRISCILLA RISHER

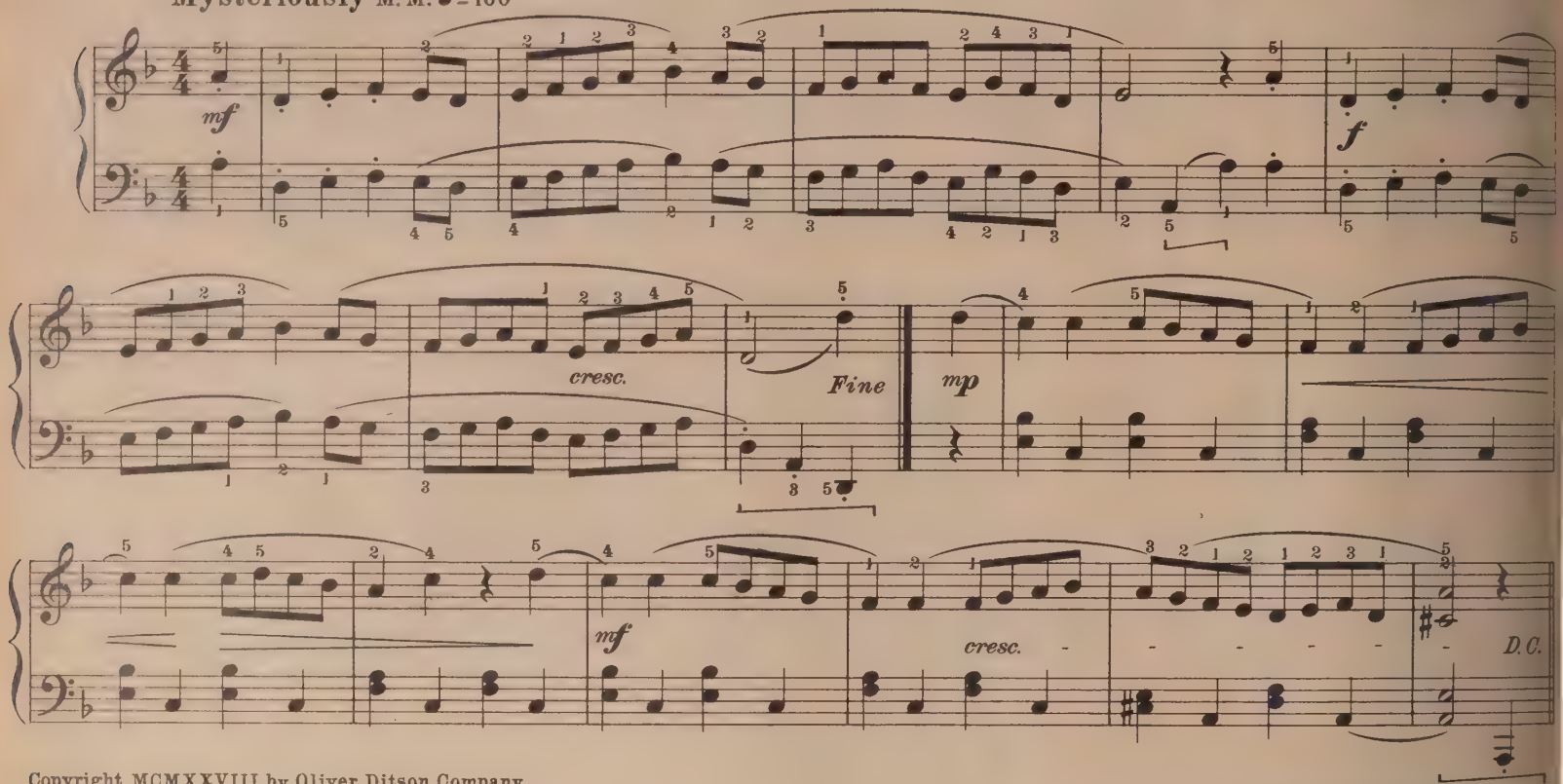
Allegro



MARCH OF THE GIANTS

Grade 1½

CLARA ELLFELDT KANTZLER



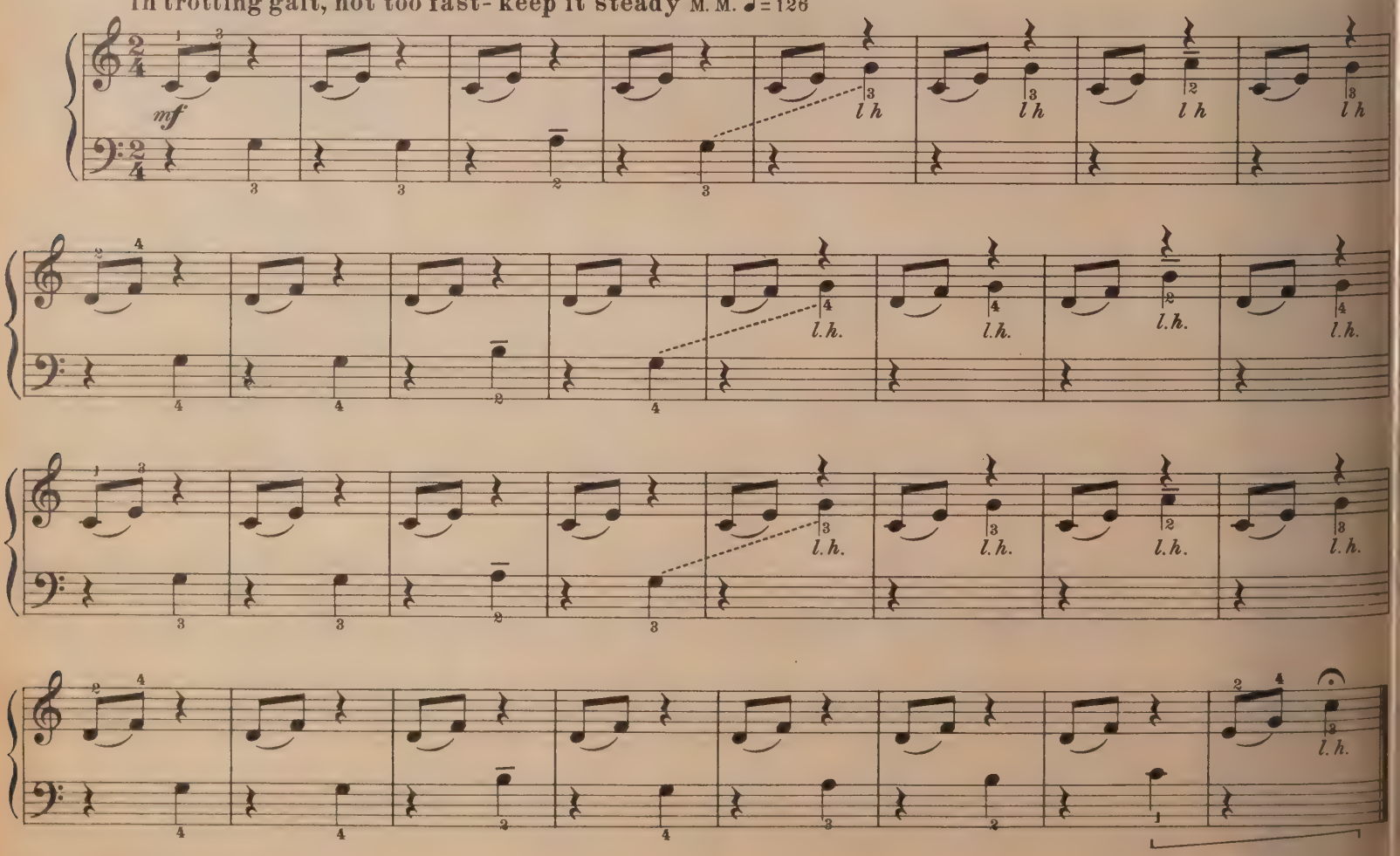
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THE TROTTING PONY

Grade 1½

MABEL MADISON WATSON



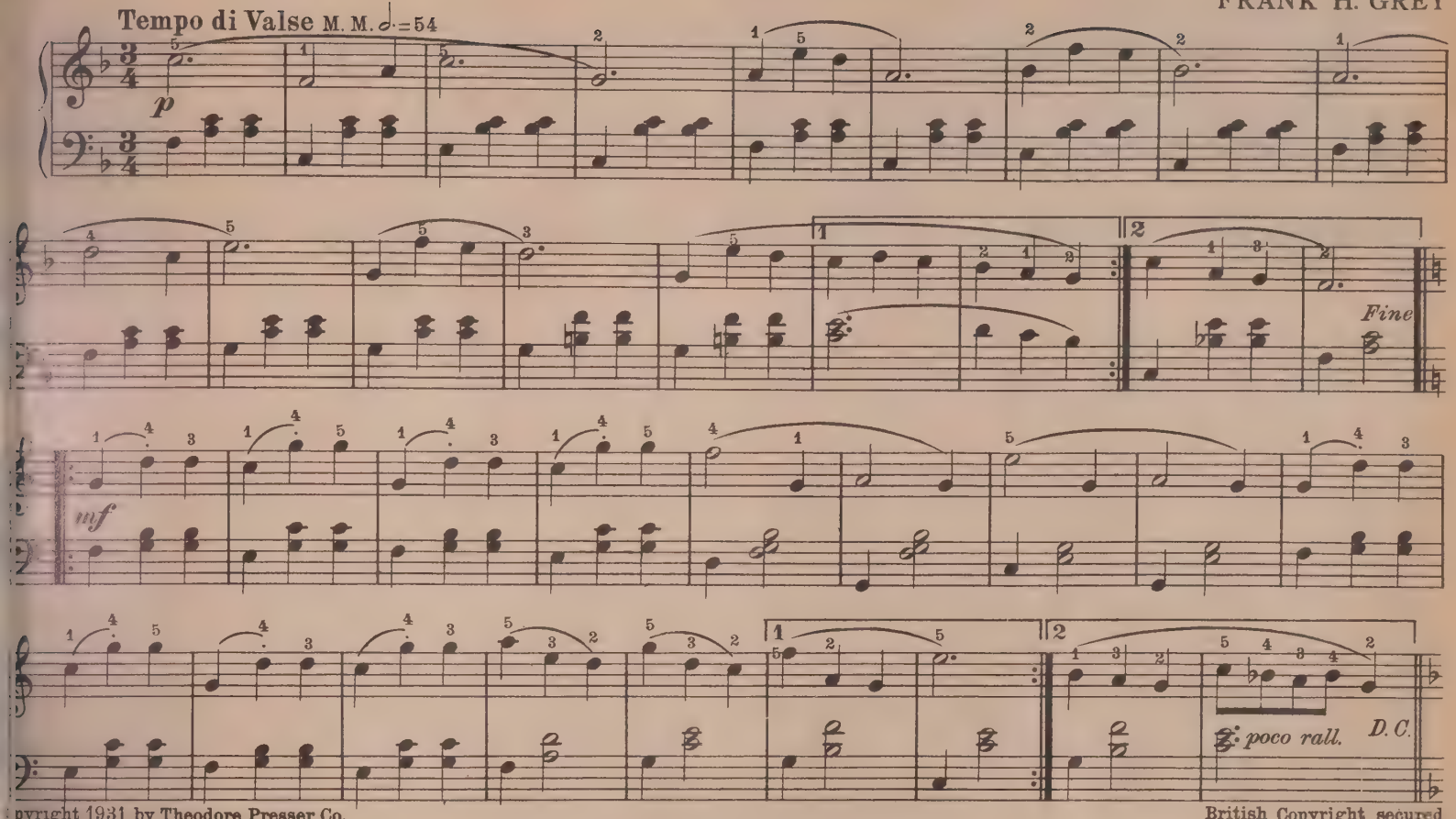
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Grade 1½

STAR GAZERS

FRANK H. GREY

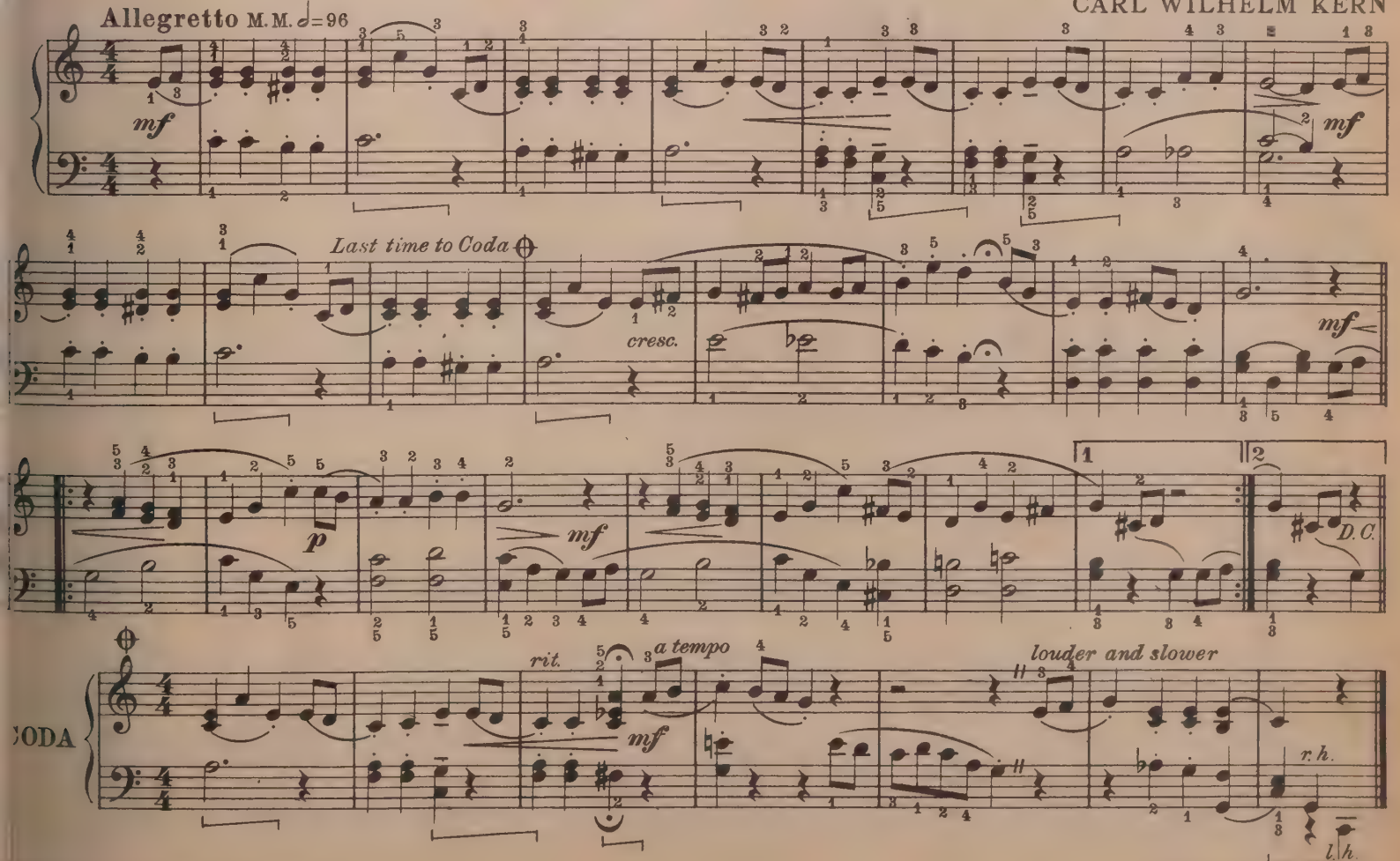


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JOLLY JUGGLERS

Grade 2.

CARL WILHELM KERN

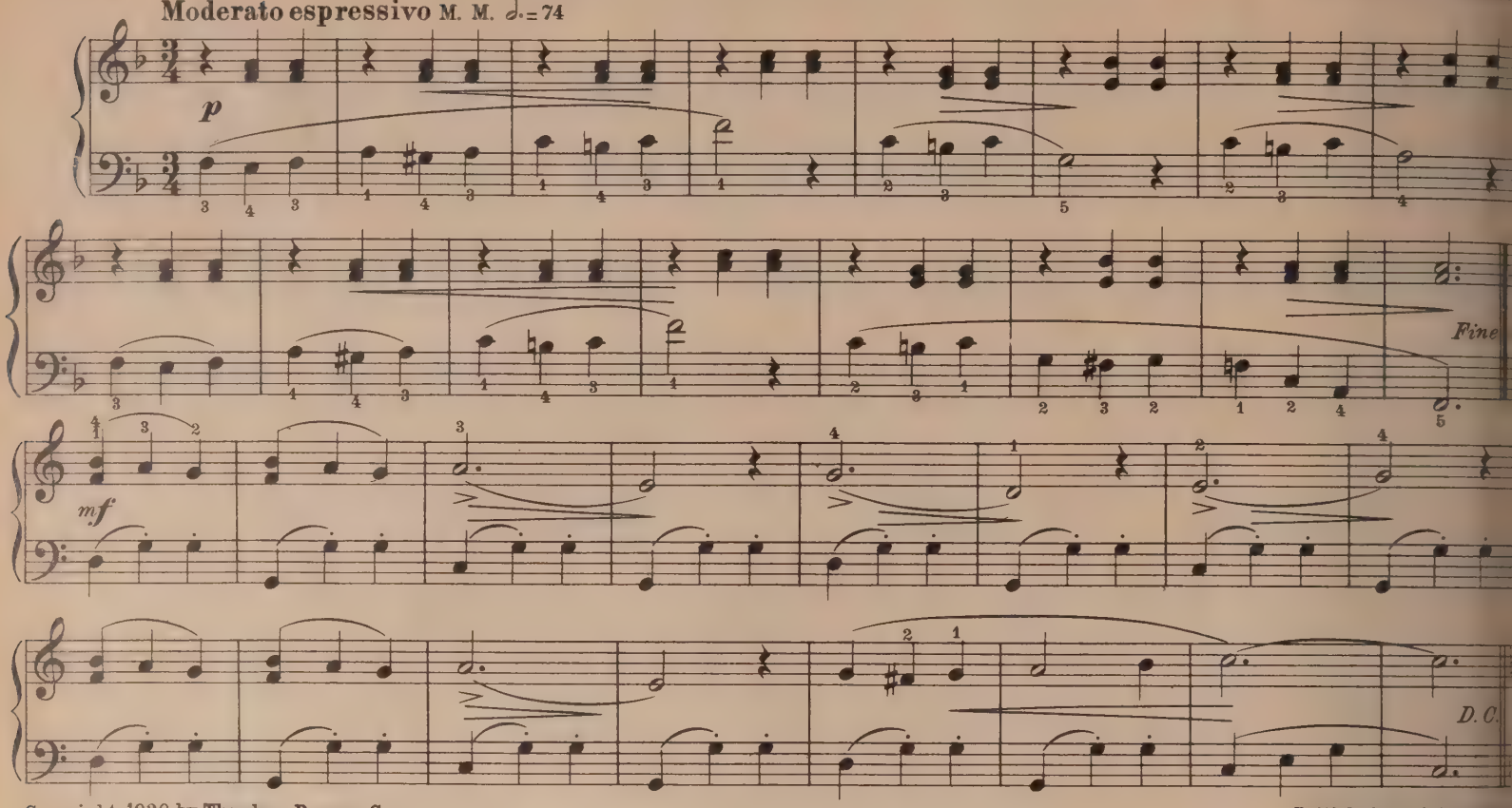


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Grade 1½.

ROCKED BY THE BREEZE

MILDRED ADAI



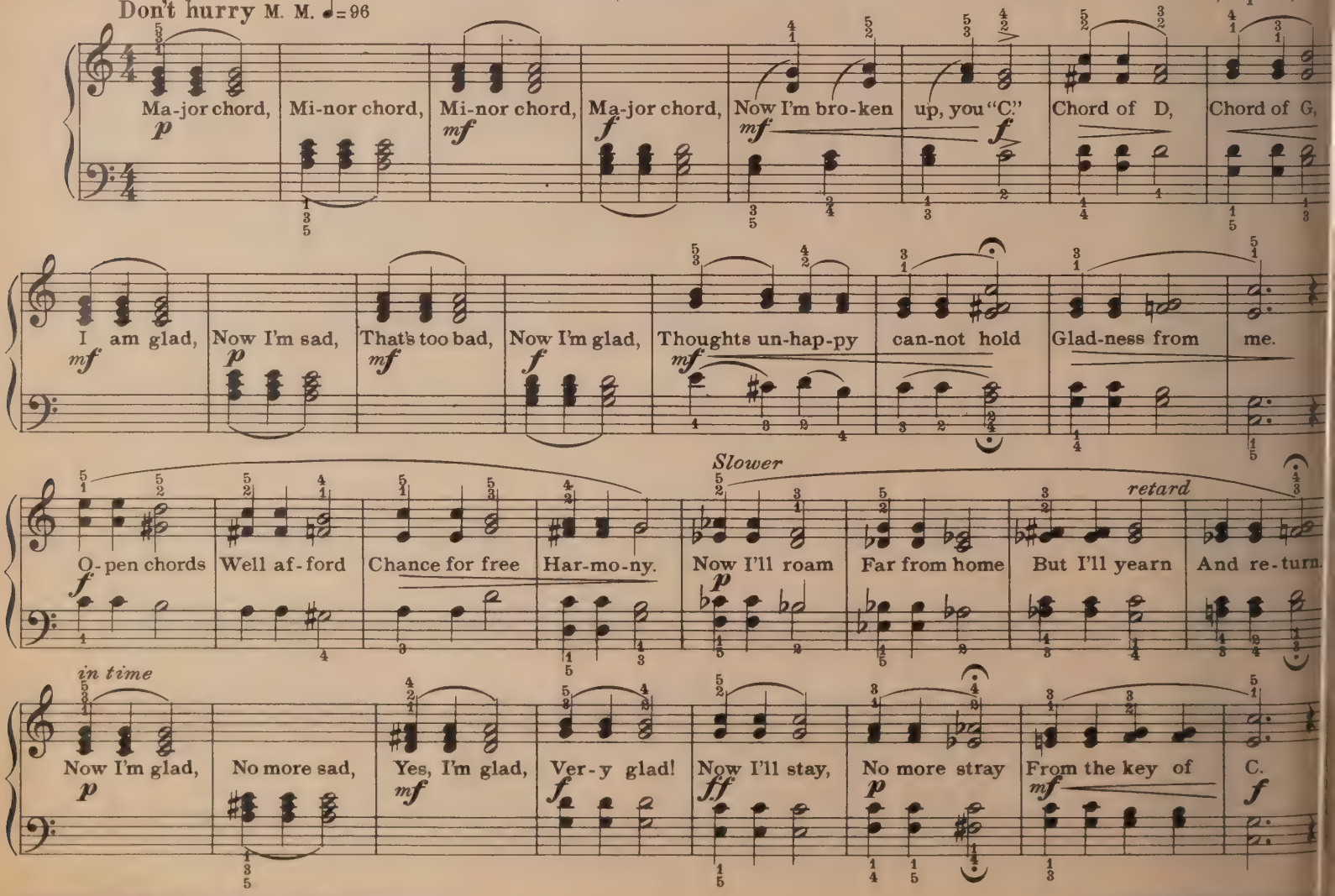
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Grade 2.

MOODS AND MODES

FREDERIC GROTON, Op. C, No.



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EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

A ROAD SONG

By J. E. ROBERTS

(Vocal)

is a rollicking song of a roving
a wanderer on land and sea, who
a virile tribute to the great out-
There is an irresistible appeal in
ezy lines:

e have my fill of the wide blue air,
the emerald cup of the sea,
long white road whereon to fare,
it is enough for me!"

spirit of the lyric has been cap-
n this animated music by Mr. Rob-
it should be sung in a quick and
tempo.

composition is in the familiar song-
which consists of a first theme in
major, a second theme in the rela-
flat minor, and a return to the first
with a short coda added. The sec-
me should be interpreted in a more
manner, as indicated by the *poco*
. Observe a broad *rallentanda* at
da. The singer is permitted to
after the word "enough," to in-
fficient breath for the final note,
is sung *forte.* The accompanist
increase the tempo in the last three
es and end precisely with the voice.

VIOUR LIKE A SHEPHERD LEAD US"

By HALCHEN MOHR

(Vocal)

words of this sacred song are known
ved by everyone. They were written
rothy Ann Thrupp, in 1838, and thus
arly one hundred years old.
hen Mohr has clothed these words
ittingly appropriate music of great
ity. Only the first and last verses
poem have been utilized in this set-
nd the form of the song is one which
repeats the music for each stanza
his instance with several changes in
cond verse.
the passage in the tenth measure,
the words "Blessed Jesus" occur,
g *mezzo-forte,* and then, on their
ion in measure fourteen, the same
e should be sung *forte.*
ful study should be given to the in-
ation of the last five measures of
ng. "Thou hast loved us" is sung
oftly and very slowly, then repeated
a gradual quickening of the pace
ncreasing in loudness, with a pause
e word "us." The last phrase of
measures is sung deliberately and

FOREST FLOWERS

By FRANCESCO B. DELEONE

(Violin and Piano)

that violin student who has acquired
gh familiarity with the third posi-
his brief but very lovely little piece
Ir. DeLeone will supply attractive
ial for recital purposes; and it has
ent musical content to interest the
sional violinist for radio or concert

s composition is taken from a suite
ano, "Old Portage Trail," which tells
ory of a swarthy and stalwart race
l men who habited this famous trail
rthern Ohio. It pictures in music the
of the valley and the trail, the
. the stream and the woodland mur-

the first theme with simple tender-
in smooth *legato* bowing, with a warm and vibrant tone. The second section is played *mezzo-forte,* with much feeling or expression, as indicated by the Italian phrase *"molto sentito."*

ANDANTE FROM SONATINA

By JAMES H. ROGERS

(Organ)

This *Andante* for organ will furnish useful program music of a high order for students of average ability. It is the second movement from the sonatina in D major by the eminent Cleveland composer, James H. Rogers, whose compositions in all forms have given him a secure reputation as a scholarly, yet melodious and practical, composer.

The registration suggested will be readily adapted to the average two-manual organ. The first sixteen measures should be played *legato* on a soft string combination. Judicious use of the swell pedal will enhance the effect of measures nine and eleven.

Beginning at measure sixteen, the tone color will be brightened by the addition of the 4′ Flute, and the *tempo* should be increased slightly. An interesting syncopated figure is introduced in measure twenty-five.

The return to the first theme, at *Tempo I.* is made more effective by a change in registration. In the last six measures the left hand is given a melody to be played on the *Choir* (or *Great*) with *Concert Flute* or other solo stop which will not be too heavy against the soft reeds of the *Swell.*

SONG OF THE DRUM

By ANNA PRISCILLA RISHER

(Orchestra)

A child's first musical appreciation is often evinced by his attraction to the rhythm of the drum; and the toy drum has long been the symbol of happy childhood.

This delightful little piece by Miss Risher is a sort of "feature" for the drummer, and his part includes both the bass drum and snare drum. For the snare drum there occurs what is called a *roll* or *tremolo,* which is held for two beats and is then concluded with the *tap* which falls on the third beat.

In addition to the usual parts for B-flat clarinets and trumpets, there is printed in this issue music for the less common instruments, the B-flat saxophone, horns in F and tuba.

Note how easy the horn parts are, with only three different notes in each part! The tuba player who can sound the six tones from low C up to A will have no difficulty with this piece.

THE PRINCETON CANNON SONG

By HEWITT AND OSBORN

(Piano—Four Hands)

The Princeton Cannon Song is a great favorite among college students of the east, and in this practical four-hand arrangement, of medium difficulty, it will bring delight to many piano students who enjoy a good march.

It is in the usual song-form, with introduction, verse and chorus. The melody occurs in the *primo* throughout. In the second section of the *secondo* part, an interesting counter-melody is introduced in a clever way, and this should be well brought out by the performer.

Have You Faith in Yourself?

In every community there are ambitious teachers, who know the advantage of new inspiration and ideas for their pupils, but still neglect to keep up with the best that is offered.

It is too easy for teachers to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful teacher of course is a very busy teacher. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a teacher, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class and go away for instruction.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

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THE SINGER'S ETUDE

Edited for July by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



Some Secrets of Good Singing

By FASSETT EDWARDS, M.D.

THE VOICE of man originates in what is commonly called the voice box or larynx. Of this it is generally considered that the internal muscles are the important ones; yet quite as essential are the diaphragm and the muscles about the ribs, since the supply of air to pass upward through the vocal cords is furnished by that wonderful bellows, the lungs, the actions of which are governed by the muscles of respiration. Most capable teachers work out some more or less individual system of developing and using these extrinsic muscles, as they are technically called, yet it seems that their methods are frequently somewhat haphazard, rather by rule of thumb than by a well planned, scientific system. This mechanism is readily understood by a study of a modern work on anatomy.

The voice box is considered a fixture, yet it is scarcely so. It has a three point suspension and is freely moveable. But its motion comes from the use of muscles external to the larynx, the functions of which should be known to the well informed singer. Audible vocal sound is directly generated by the vocal cords, which are fibrous bands covering thin strings of muscle, which muscles change the length of the cords, their shape and thickness, and even make them overlap.

Late experiments tend to contradict the usual teaching that costodiaphragmatic breathing is the single, best method. The muscles to be spared strain are the delicate ones of the voice box. The others will endure any reasonable amount of work.

Some Mechanics Involved

THE DIFFERENCE between the singing and speaking voices is nearly two octaves, since in speech we rarely exceed a compass of five tones. But as we sing the tones overlap and blend; while in speech the sounds are staccato, with little alteration of pitch. When speaking, the lips, jaw, tongue and soft palate play a major part; yet they assume a much more vigorous and important function in song. When the human bellows forces air up into the larynx its cords begin to vibrate, though previously the throat muscles have adjusted the shape of the projecting apparatus into proper form to give out the tone and quality that the mind has directed. If the soft palate be thrown well back, the sound emerges more through the mouth and gives a tone quality which we call throaty. If the soft palate be well forward, sound waves are driven upward into the nasal passages and cause marked vibrations here as well as in the accessory resonant chambers of the skull contiguous to the nose, and thus a quite different tonal quality is produced.

In speech a large portion of our sounds are of head resonance, such as in saying *m, n* and *ng;* and in the process of singing these nasal vibrations should be clearly felt by the singer.

Vocal Compass

HIGH OR LOW voices are not the result of thickness or thinness of the vocal cords. Vocal compass comes from the position of the cords and the size and shape of the voice box. Here voice box is made to include the epiglottis (whose musical function is to reflect the sound waves into the upper part of the visible throat, whence they may flow outward) and the upper part of the trachea or windpipe.

Sometimes singers suffer from a change of voice. It is lost or becomes of lower pitch and its timbre may become unpleasant. This misfortune is generally the result of incorrect breathing, assuming no disease to be present. The bellows function is not properly carried on. Teachers may neglect this highly important factor because of not wishing to take the time for it; or the student herself may wish to make a supposed short cut. Truth to say, there is no short cut in art.

Behnke, an authority on this subject, says, in substance, that breathing continues regularly but that in singing and in speaking both inspiration and expiration have to be regulated according to the nature of the phrases sung or spoken. If the singer does not know how to breath, how to control the air expiration, the delivery becomes uncertain and jerky. There is one factor wherein the speaker has an advantage over a singer—he may use his own time in arranging his groups of sounds.

Quality First

IN SINGING, purity of tone is the first consideration, leaving aside the emotional quality of music rendered. Power and sweetness may be developed; but purity essential. Purity of tone in a violin spells *carrying power.* There is no evident reason why the same should not apply to vocal tone.

By the way, if the singer wishes to check up on breath control while singing, a lighted candle should be placed on a level with the mouth and distant one foot, in a draughtless room. The flame should not be moved by any degree of vocal effort.

It is believed by not a few singers that vowel sounds are made only by the larynx Not so, since the lips, tongue, soft palate and jaw have a part in them. This may be proven by trying to hum a vowel—any one—with the tongue held down. The only one to be easily managed is a broad *ah.* This shows, conclusively, that the use of words in song must be a normal, easy, unconscious effort. Conscious attention to word formation will result in the stiffening of the tongue, the contracting of the throat, the straining of the larynx, and the production of husky sound.

Teeth and Tongue

THE RÔLE of the teeth is highly important, though necessarily it is a passive one. The escape of sound waves is impeded by them; and the teeth are required to support the tongue in making certain sounds. Furthermore, neither a receding nor projecting jaw, where the teeth do not meet properly on edge, will permit of proper song rendition. There may be some cases in which expert dental attention would help, though it would seem that such must be rare, in face of such a condition.

Control of the unruly tongue is quite as essential as the management of any other part of our singing mechanism, and it demands exercise in certain peculiar ways. One of these comes to mind as being the extension of the tongue until it shall touch the tip of the nose.

Breathing is not the *foremost* thing in proper and agreeable singing. Of course it is a highly important matter to have a bellows to furnish air in suitable quantity, at a proper pressure to make the vocal cords to vibrate. But the cords and the other contiguous apparatus required in song may stand somewhat ahead. Probably, in actual fact, not one part is fundamentally more essential than another. All are required, though not in the same ratio of importance.

In order to learn to sing well, one first should learn to speak correctly. The process by which this is accomplished is highly complicated. Suffice it to remark that all muscles must move in smooth coördination, and here is precisely where the mental part of our work comes in. It starts in the mind and progresses, wave-like, until the sound of speech or song becomes audible.

Eliminate Tension

TENSION in the mouth and throat muscles will cause, by direct muscle association, a hampering of the action of the delicate muscles that approximate the vocal cords, or separate them, as the case may be. This self-induced rigidity of the muscles of the mouth and throat has been ever the bugbear of the teacher of song. When there is too feeble chest action, and insufficient air is forced upward to strike the vocal cords, the singer instinctively tries to supplement the defect by overaction of the muscles of the mouth and throat. As the bellows action of the lungs becomes more effective, this defect disappears. Otherwise stated, when one feels one's self to be capable, automatically the mind ceases to drive the supplementary muscles in excess.

At this point, passivity in mouth formation demands a word. There must be laxation in both mouth and throat, e in the presence of augmented chest tion. Only when the mouth forms passively produced will there be no in ference with the intrinsic muscles of larynx. Over the muscles of the chest have direct conscious control, indepen of the vocal apparatus. The other com nent parts of the intrinsic muscle syst are under the direction of a center in brain which, receiving our mental or after the conception of a certain note may wish to sing, directs the automa movement of the intrinsic muscles, prec ing which the mouth will have done share to form the necessary sound-eject mold in order to modify properly the vo effect. As we become more proficient psychologic performance, we also impr our mental conception of such vocal ef as we may wish to produce. Better qua comes out of practice, as does any au matic act, since that is the training of subconscious mind to direct our musc swiftly and accurately.

Sing with the Hands

THERE SEEMS to be a definite re tionship between action of the a and direction of the vocal cords. pressure of the hands against opposite e of a coiled spring, as resistance, shows the vocal cords are influenced by this a and, in cases of loss of voice due to fau cord approximation, this method has complished pleasing results. The us attitude of singers, with their ha clasped, may be made of considerable if the hands, as may be required, be m to press strongly against each other.

The question is frequently asked as what effect the removal of tonsils has u the throats of singers. If this operat be carefully performed and there be mutilation of the anterior and poster pillars of the tonsils (thin bands just fore and behind the tonsils) and no inj done to the soft palate, there is no rea why tonsillectomy should have any favorable effect upon the singing vo There may be some lowering of its re ter, since the mouth cavity is made slig larger, although it seem that this is chi theoretical. If the voice should be affec by this operation, there is a vocal exer consisting of singing vigorously and cle (on whatever note may be comfortable) sound, *m-bah.* To pass from *m* to *bah* c pels the lifting of the soft palate. A as to the existence of a condition cal for this exercise is to hold a cold mi before the nostrils to see if any air co through them, while singing. If much is shown as passing through, it indic that the back part of the throat is sufficiently closed by the soft palate, the *m-bah* exercise may be used. Ano exercise of this sort is to blow as lon

b through a straw or similar thin ithout inhaling.

Vocal Abuses

DEVILLE singers who perform ice daily sometimes suffer from voice fatigue. Their activities are ducive to careful attention to their valuable vocal apparatus. The use co and alcohol are to be condemned, st seems to be the one effective nt. And, by the way, every singer working much at vocal exercises take one day each week in which ain absolutely from singing a note. s should be given their Sunday. te inflammation of the throat calls for d the rest should be prolonged until ter full recovery. A good singing y be seriously damaged by using soon after acute throat trouble.

Practice should be resumed gradually and for brief periods only, alternated with plenty of rest. To sing in Italian or French at such time is rather easier on the throat. In the matter of medication, ninety per cent of this should be rest. Medicated steam inhalations, with cold packs externally, help a great deal. An effective prescription is five to ten drops of tincture of benzoin put in a pint of boiling water, the steam from which is to be drawn into the throat by means of a suitable paper cone, the small end to be placed in the mouth. If this mixture causes coughing, the amount of benzoin used may be reduced a drop or two. The various lozenges recommended have little virtue.

We hear mention of singer's nodes; for which the treatment is rest. Operation should be avoided, if possible, inasmuch as resultant scars are quite likely to cause permanent damage to the voice.

Modulating the Voice Before the Microphone

By WILBUR A. SKILES

the vocal mechanism is free ular constriction, it will respond g... to the impulses of the mind. tongue is rigid and rises, tone tion is not possible. So it is of d use to instruct students to *hold ue down,* because this creates a impulse which tells the student to ching physically with the tongue, ately causing his mind to be wholly d upon his throat and vocal organs. e, most naturally, begins to employ l force instead of following a menpulse of *relaxation,* which impulse only medium by which an unruly can be tamed to obey the mental ons of the singer.

attempt at a conscious direction of ysical part of the vocal organism leads to a constriction of that To this is due largely the "break" rtain positions or pitches, from comes the "three register" method ging. When a voice performs under method, tone modulation becomes hat resolute, because the tone will tly in the throat, the chest or head, ing to its "register," and can be inflected only to a very moderate degree. Voices of such character are not adaptable to radio broadcasting.

To modulate a tone, a singer or speaker must have the power to let the voice come forward freely, with its pitch and intensity dependent only upon involuntary muscular and breath action. For this acquisition, impulses of relaxation are required. These impulses can be directed into a voice only through those physical sensations which are in evidence through the absence of conscious physical control.

When singers have not mastered the art of following impulses for vocal expression, some tones will be beautiful, while others will be harsh, throaty, strident or lacking in resonance and colorful qualities. Tones are under the influence of impulse only when they float on the breath.

So it is that only by directing impulses of relaxation to the tongue can freedom of the vocal mechanism be maintained; and unless this freedom exists throughout the vocal performance the emotions of the singer cannot be conveyed through the medium of well modulated tone.

Silent Singing

By I. KELLOGG

EN an operatic star loses her voice, h overwork or faulty methods, she from the stage for a few months n for several years. During this she practices hours daily—but only . Madame Nordica, the great can prima donna, cited the instance nma Eames, her distinguished con-rary, who retired for two years. is time she practiced four hours rehearsing all her rôles—but in a r. It takes as much breath support unciate distinctly in an audible r as to sing at full voice. In this he kept up her breath control, her ation, facial expression, and emointerpretation of the rôle—everybut the use of the larynx. At the f the rest period, when her strained cords had recovered, she returned voice better than ever before, for she had increased her breath support.

Does not this secret of the fortunate few open up great possibilities to all? It is the best of preparations for vocal training, as it establishes the motive power of the voice. During his spare moments, even if he is in a crowd of people, a singer can practice a song in this way with as good results in control and enunciation as if he were vocalizing.

Those who do not sing can get the emotional fervor and oxygen-exuberance from this silent singing that a performer does from actual vocal interpretation. Many who practice this exercise will find that increased breath capacity has given them material for a singing voice. Moreover, while the restoration has been in progress, there have been observed other advantages, such as an improvement in the speaking voice and even a betterment in the general health.

"When you strike your high note, retire. Never try to stage a 'come back.' Perhaps I made a mistake by retiring so soon, from a financial standpoint, but I left the public with memories of my voice at its best. I am comfortable; I have achieved success, I am told; and perhaps I have left a memory among my hearers which is more beautiful than if my voice had weakened through trying to sing a few more years."—EMMA EAMES.



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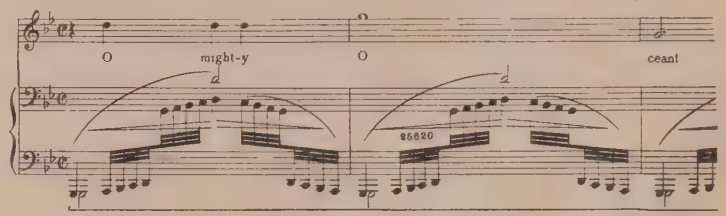
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THE ORGANIST'S ETUDE

Edited for July by

EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



Organ and Piano Duos

By T. L. Rickaby

Duos are growing in popular favor, not only at pupil's recitals, but on the more ambitious programs of the professional organist. Original works for this very genial combination of pipes and percussion strings are not by any means numerous, but an increasing demand may result in substantial (and, let us hope, worthy) additions to the present more or less limited supply. The American composer might, with profit, turn his attention to this form of composition, for it is an instrumental alliance which is anything but hackneyed, which admits of endless variety and which opens up splendid musical possibilities.

Of compositions under this head, *Symphonic Piece* by Clockey, *Rhapsody* by Demarest, and *Fantasia* by the same composer claim serious attention. One might add *Harp of St. Cecilia* by Wiegant, a composition for violin, organ and piano, but one quite effective when played by organ and piano alone, the violin melody being given to the organ. This composition is comparatively simple and makes a good service prelude.

Nocturne, an original composition for piano and organ by E. R. Kroeger, is a comparatively recent work with a distinctly modern complexion, the seven-tone scale being used largely throughout. It is not specially difficult but neither is it for the humble amateur exactly, requiring as it does considerable ability in sustaining unusual rhythms and a really sympathetic attitude toward modern harmonic tendencies. It is more closely adapted for a concert or recital program than a church service, as it might prove disturbing to an audience which has grown accustomed to the usual *andantes,* reveries and *pastorales* that figure so largely at our Sunday services.

Guilmant's well-known *March Triomphale* for piano and organ never seems to lose its freshness and is always a good recital number. Part of it, moreover, may be used as a festival postlude. The same composer's *pastorale* is a pleasingly quiet number and has substance.

Arrangements for piano and organ often proved even more suited to this combination than compositions originally written for it. Dr. W. Mason made an arrangement of Rubinstein's *Kamennoi-Ostrow* for piano and organ, which is very effective and not at all difficult. Bach's beautiful *Prelude in E flat minor,* and his *Fugue in D major* are available in piano and organ, duo form. It is somewhat interesting to speculate as to what the old Cantor would say to the use of his *Prelude in E flat minor* and to his *Fugue in D major,* but he is not now in a position either to praise or protest. The arrangement of the *Fugue in E flat minor* is not a very good one, though the *Fugue in D* is admirable.

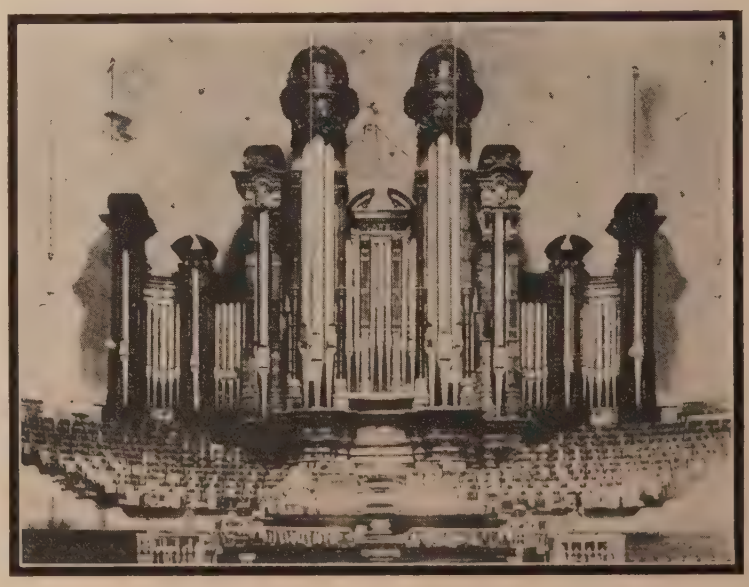
The American composer, H. H. Huss, is the composer of a *Romanza* for piano and organ, an arrangement, we believe, of a movement from an orchestral work. The perennial *Prelude in C,* No. 1, from "The Well-Tempered Clavichord" with the Gounod attachments is published for piano and organ and is worthwhile even if the organist *is* somewhat tired of the music in other forms. Mendelssohn's *Songs Without Words* have been published in a European edition for piano and reed organ (harmonium). In these arrangements the organ part requires considerable filling out, and this filling must be done judiciously. The *Spring Song* and the so-called *Duetto,* in A flat, are certainly very acceptable.

However it is not absolutely necessary that original compositions or even special arrangements be used if a combination for piano and organ is desired. There are any number of pieces composed or arranged for two pianos, and many of these can be played as piano and organ duos just as effectively, very often more so. The last movement of Weber's *Concertstück* may be used as a recital number, and the organ makes a much better substitute for the transcribed orchestra part than a piano possibly could. The last few pages of Mendelssohn's *Capriccio Brillante* make a fine duo, as does the *Adagio* from the same composer's "Concerto in D Minor," Op. 40. The *Largo* from Beethoven's "Concerto in C minor," Op. 15, and the *Larghetto* from Mozart's "Concerto in D Major" are both very satisfactory when given with piano and organ, in fact decidedly superior to a two-piano version. No doubt a search through the musical literature available for two pianos, classic and otherwise, would reveal much more material that would be just as suitable as those mentioned.

There has recently been published a Mozart *Andante and Scherzo* arranged for two pianos, but the work is much more effective when the second piano part is played on the organ. This duo is equally appropriate for a church service and for a recital, as it is neither "showy" nor ponderous. Mention of Mozart recalls *Homage á Mozart* written for two pianos by William D. Armstrong, a very agreeable work which can be given with piano and organ at a recital or as a church service prelude. The second part has no strictly pianistic passages, rippling arpeggios and the like, but furnishes a dignified background to whatever the first piano says—and it really says something. The composition is not difficult, but, of course, the more skilled the players, the better the effect obtained.

Even when the available supply of specially composed or arranged music seems to be exhausted, or, if what is available is, for one reason or another, not practicable, there is no reason to be deprived of the pleasure of hearing the piano and organ together at recitals or church services. There are numerous compositions that are neither arranged for piano or organ or for two pianos but which may be used most acceptably with piano and gan. For instance, Gounod's *Marche maine,* Handel's *Largo,* Mendelss *Marche of the Priests,* MacDowell's *Wild Rose,* Rubinstein's *Melody in F* many others all make effective piano organ duos, even if both organist pianist play from ordinary piano copies. These old favorites take o fresh charm and an added vitality w presented with the organ's varied t effects and a pedal solidity.

It would be easy to add to the lis available compositions. With two pla of adequate technic, and a sympath feeling for appropriate musical treatm an astonishing number of composit may be adapted very satisfactorily t combination of organ and piano. In p ing any music not specially written arranged for piano and organ, or for pianos, just what to *do* is perhaps quite so important as to know what to do. The work calls for genuine sicianship, good taste, and above all, straint. It means considerable resea thought and real work. But it is w all it costs.



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Playing at a Rehearsal

By F. Leslie Calver

One of the most useful and profit ways for the student to obtain experi in choir training is to learn to offi at the key-board at a choral rehea Here he has much more to do than to the accompaniments. In fact, a pl who thinks of nothing but the accomp ment at a choral rehearsal is gene more a hindrance than a help.

Let us imagine that a choir has to gin rehearsals on an entirely new w The conductor needs someone at the board—be it organ or piano—who read the vocal parts at sight and play confidently and in such a way as to those of the singers who do not music to learn the notes as quickly possible. The actual accompaniment, the time being, must be left out of question, only interludes being s filled in and clearly pointed out as sages during which the singers are n sing.

At the first rehearsal the player be particularly careful not to fill in much instrumental detail, for, by d so, he makes it very difficult for the ductor to eradicate a feeling on the of one or two singers that they hav make entries at a wrong place. First pressions are always the strongest some persons, and this especially ap to many who sing chiefly by ear.

choirs, professional or amateur, consist entirely of music readers, and frequently those with the best voices are the best in this direction.

In order to be really useful to a choir the accompanist must obtain a good deal of practice at playing from vocal scores, reading all the four staves simultaneously, and of course playing the tenor an octave lower than written. In coaching work he should generally use the pedals, if at the organ, though occasional pedal note is often helpful where there is a wide gap between the hand bass or when it is necessary to sustain a long note in the bass.

In the choral rehearsals, the player should listen intelligently to the conductor's hints and endeavor to anticipate his requirements. For instance, if the organ is being used and the player is requested to play a passage for any one of the separate parts he should always use a stop or stops which speak out clearly and distinctly (for example, an 8 ft. and a 4 ft. stop in combination), paying great attention to time and phrase and other details, so that the conductor shall have no cause to reproach him for what he is endeavoring to correct in the singers. Sometimes the pedals may be effectively used for a passage for the basses alone. At the piano a separate part might occasionally be played in octaves, as this makes for distinctness.

Sometimes, no doubt, the conductor will call upon the choir to sing certain passages unaccompanied. In this case the player should always give the necessary chord at once, so that the choir can commence without delay. After the passage is finished the player should softly play the last chord sung, to help the conductor ascertain how far the singers have kept in tune.

The thoughtful player will discover in the way in which the choir can sing passages without accompaniment a good test as to his own abilities and usefulness as a rehearsal accompanist. He is, of course, always subordinate to the conductor and must follow out the latter's directions; but there is no doubt that every choirmaster will welcome an intelligent player, one who knows how to function effectively at a choral rehearsal, especially in the early stages of learning a new work.

What is wanted is a player who will not fuss about the accompaniment until the singers know their parts, when it can be safely introduced as a help and not a hindrance.

Reserving the Organ Pedal

By WILLIAM REED

The undue addition or temporary disuse of the Pedal Organ is a matter that calls for the exercise of judgment. Not every church organist realizes this fact. An effective pedal scheme may be available together with the inclination to use it too frequently. But whether a pedal scheme be large or small it should be used with discriminating reserve. Congregational complaints are sometimes heard to the effect that there is "too much organ" in the service. Such complaints result, more often than not, from the over-use of the Pedal Organ. For certain it is that the incessant booming of a 16 ft. pedal register becomes monotonous, more especially if it occurs chiefly in the lower octave of the pedal-board.

It is to be noted that in orchestral writing the Contra Bass is not kept in constant use, whether in the playing of absolute music or in accompaniment; and it is with such reservation that much can be learned. The relief afforded to the ear in such cases is marked, as is also the appreciation of the 16 ft. tone when it is reintroduced.

When, therefore, is it desirable to dispense with pedal effect?

Short interludes and most responses are usually played by Manuals only. Similarly, the pedal is relieved by the elimination of the Pedal. Vocal solos and unaccompanied numbers may often be supported entirely by the manuals. A large or heavy chorus may require more foundation *to sing* with, but here again the nature of the composition sung has to be considered. A very soft 16 ft. pedal register may not obtrude unduly in some cases, and it should not be forgotten that left hand octaves may reinforce in a certain way, even in the accompaniment of solos of the more robust kind. A light 8 ft. Violone or Violoncello may be used with similar effect, something in the matter of characteristic color being thus added.

The accompaniment of hymns and anthems is another matter and perhaps more simple of solution. Where a large body of voices is singing, Pedal help is often needed. It is here that the Organ Pedal is of real use in accompaniment, provided that it does not obtrude beyond requirements. Care should be taken at all times regarding the employment of heavy open 16 ft. pedal registers.

As in the case of the orchestra, organ music (that written for organ) does not keep 16 ft. tone in constant use. Notable examples are found in Bach's five-part fugue in C major, where but one entry of the Pedal occurs towards the end. The middle section of the fugue in E flat ("St. Ann's") is for manuals only, while, in the toccata and fugue in C, the fugue ends without pedal.

The organist, therefore, needs to consider just *what* he is accompanying, the quality and comparative weight of a voice or voices, and, in general, the requirements of different styles of writing—lyrical, declamatory, and so forth—with some reference to the acoustical properties of a church building, always remembering that the main purpose of the Pedal Organ is that of fundamental reinforcement.

Etude Enthusiasm

To the EDITOR OF THE ETUDE:

I use this first opportunity of expressing my thanks and sincere appreciation of your splendid journal, THE ETUDE MUSIC MAGAZINE, in these few lines.

I am a constant and keen reader of your excellent journal for two years it has given me endless hours of agreeable pleasure in my study. The contents of the magazine from month are a veritable mine of musical information by great and renowned musicians, articles of the most exhaustive and interesting nature on the various subjects pertaining to the musical Art. It is indeed an invaluable treasure to every true student of music as it gives vivid and authentic articles on the lives of the past and present great masters of Art. It serves further as stimulating and good incentive to the students' interests, encouraging the success of their studies.

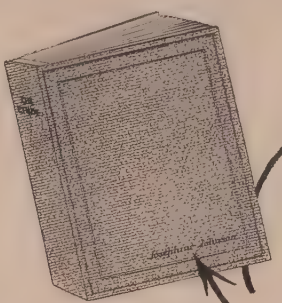
I feel ever so when I take up THE ETUDE and examine its contents I am in my element. I have all my ETUDES bound in volumes which form one of my most treasured collections in my musical library, and derive extreme delight in reviewing them.

I shall be much indebted to you if you will kindly have my name and address inserted in your wonderful journal with an explanatory statement that I shall be most pleased and only too glad to correspond with readers of THE ETUDE in various parts of the world, that all letters will be promptly dealt with without fail, specially on matters of art, music and literature.

Prior to my conclusion I wish again to reiterate my sincere appreciation of THE ETUDE and dare say with confidence that it is the ideal musical journal to every student of art.

Thanking you in anticipation,
Yours sincerely,
ROLANSKI TAN,
Care of Nederlandsche Handel-
Maatschappij, N. V.
Singapore, S. S.

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Chairmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FOURTH	**PRELUDE** Organ: Valse Serenade....Drigo-Nevin Piano: Prelude Op. 28, No. 6..Chopin **ANTHEMS** (a) Lord of All Being.....Neidlinger (b) O Worship the King.....Maunder **OFFERTORY** Seek Ye the Lord.....Douty (Tenor Solo) **POSTLUDE** Organ: Postlude .....Rogers Piano: March of the Archers...Ewing	**PRELUDE** Organ: Love Song.....Drdla-Mansfield Piano: Moon Pictures.....da Viego **ANTHEMS** (a) All Thy Works Praise Thee Vaughan (b) Master, Let Me Walk With Thee Pike **OFFERTORY** Hark, Hark My Soul.....Rockwell (Duet) **POSTLUDE** Organ: An Evening Benediction.Diggle Piano: Russian Romance, from 4th Concerto, in D Minor Rubinstein
ELEVENTH	**PRELUDE** Organ: Melodie Romantique..Sheppard Piano: Chapel Bell.....Flagler **ANTHEMS** (a) Glory Be to God Most High Schoebel (b) There is no Unbelief.....Wooler **OFFERTORY** Gratitude .....Hotz (Soprano Solo) **POSTLUDE** Organ: Postlude in D.....Scarmolin Piano: Pilgrims' Song...Heller Nicholls	**PRELUDE** Organ: Berceuse .....Kern Piano: Berceuse .....Järnefelt-Sawyer **ANTHEMS** (a) Now the Day is Over.....Storer (b) Hear Me, O God.....Marks **OFFERTORY** Everlasting Love.....Grünfeld (Baritone Solo) **POSTLUDE** Organ: Melody .....Cross-Diggle Piano: Coronation March...Kretschmer
EIGHTEENTH	**PRELUDE** Organ: Angelus .....Lieurance Piano: Affection .....Ferber **ANTHEMS** (a) Love Divine.....Marks (b) Rejoice, the Lord is King...Adams **OFFERTORY** Someone .....Wooler (Duet) **POSTLUDE** Organ: Festival Postludium.....Loud Piano: Days of Sunshine.....Kronke	**PRELUDE** Organ: Dusk to Dawn.....Hogan Piano: Twilight in Autumn.....Felton **ANTHEMS** (a) Blest Are the Pure in Heart Timmings (b) Give Ear to My Words, O Lord DeLeone **OFFERTORY** Abide with Me.....Spross (Alto Solo) **POSTLUDE** Organ: At Eventide.....Harris Piano: Sunday .....Pitcher
TWENTY-FIFTH	**PRELUDE** Organ: Theme from the Andante, 5th Symphony...Tschaikowsky Piano: A Southern Romance..Williams **ANTHEMS** (a) Largo .....Handel (Women's Voices) (b) King All Glorious.....Barnby **OFFERTORY** Come Unto Me, Ye Weary....Dressler (Soprano Solo) **POSTLUDE** Organ: March of the Acolytes..Pitcher Piano: Sunday Morning.....Bendel	**PRELUDE** Organ: Sarabande .....Sawyer (Violin, with Organ or Piano Accompaniment) Piano: Remembrance.....Saar **ANTHEMS** (a) Sing Unto God.....Marks (Men's Voices) (b) O How Amiable Are Thy Dwellings .....West **OFFERTORY** Improvisation .....Drdla (Violin, with Organ or Piano Accompaniment) **POSTLUDE** Organ: Andante .....Kullak-Erb Piano: O Thou Sublime Sweet Evening Star.....Wagner

Anyone interested in any of these works may secure them for examination upon request.

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ORGAN AND CHOIR QUESTIONS Answered

BY HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I have been educating myself for some time under the instruction of a pupil of Emil Liebling with the idea of entering a College of Music. However, I lack sufficient finances. Will you advise me of available scholarships in piano or organ? To whom should application be made for literature pertaining to the Guilmant Organ School scholarship?
—R. B.

A. You might communicate with the following:

Dr. William C. Carl,
Guilmant Organ School,
51 Fifth Avenue, New York City.

Curtis Institute of Music,
Rittenhouse Square, Philadelphia.

Juilliard School of Music,
47-51 Fifty-second St., New York City.

Cincinnati Conservatory of Music,
Highland Avenue and Oak Street,
Cincinnati, Ohio.

College of Music of Cincinnati,
1228 Central Parkway,
Cincinnati, Ohio.

American Conservatory of Music,
575 Kimball Hall, Chicago, Illinois.

Chicago Musical College,
60 E. VanBuren Street, Chicago, Illinois.

Music School of Northwestern University,
Evanston, Illinois.

The Cleveland Institute of Music,
2827 Euclid Avenue, Cleveland, Ohio.

Q. I have access to a small two manual church organ and am desirous of learning to play it. I am an advanced pianist and sufficiently intelligent, I think, to do so with self study. I am enclosing the specifications. Will you please explain the use of the different stops and couplers in order to make things easier for me? What do you think of the specifications? Under the Swell and Great organ manuals and above the stops I have noticed series of buttons, three in a group, labeled 1-2-3. I have discovered that they depress certain stops. Will you explain the use of these buttons? Please quote the price of "The Organ" by Stainer. Do you advise this book for self study? If not, please recommend another.—F. C. B.

A. The resources of the organ, as indicated by the specifications, are, of course, quite limited. We shall endeavor to give you information that may help you understand the instrument.

Great Organ.

Stopped Diapason—8′—This stop belongs to the unimitative Flute family, of 8′ or normal pitch. The pipes are half the length of open pipes of similar pitch, and are equipped with a "stopper" at the top of the pipe—hence the name.

Echo Salicional—8′—A stop consisting of labial pipes, belonging to the string family. The term Echo Salicional is probably used to indicate a very soft toned Salicional.

Diapason Phono—8′—A stop consisting of metal open labial pipes of large scale, yielding powerful and pure organ tone.

Flute Traverso—4′—An imitative stop of the orchestral Flute family—usually wood, and of the harmonic variety, speaking in this instance at 4′ pitch or one octave higher than normal or 8′ pitch.

Swell Organ.

Flute 4′—There is nothing in your specification to indicate the character of this Flute stop. It may be a unit of the Stopped Diapason, or a duplicate of the Flute traverse. If you will compare it with these stops you probably can determine the character.

Vox Celeste—8′—A stop with a set of pipes undulating or waving with the Echo Salicional. This set of pipes is slightly out of tune (probably sharp) with the Echo Salicional and produces a "wave" which if properly adjusted is very effective.

The Echo Salicional and Gedeckt 8′ of the Swell organ are doubtless duplicates of the Great organ Echo Salicional and Stopped Diapason.

Pedal Organ—Bourdon—16′—A stop consisting of labial wood pipes, of a droning quality—in your instrument the foundation tone of your Pedal department.

Bass Flute—8′—Probably an extension of the Bourdon, 16′.

The names of the couplers indicate their purpose, namely, Swell to Great couples to the Great manual whatever Swell stops are drawn. Great to Pedal couples to Pedal whatever stops are drawn on the Great organ. The indications 16—8—4—indicate pitch at which the coupling is effective, that is, 16′ one octave lower, and 4′ one octave higher. Great 4′—Swell 4′ and so forth indicates coupling at pitch named on the same manual. The buttons you mention are for the purpose of moving the stops according to the combinations set on them; their use certain combinations may be by one movement instead of the numb movements necessary to move all the included in the combination.

We advise the Stainer-Kraft Editio "The Organ" for your work. It may from the publishers of THE ETUDE for n four cents.

Q. As a member of a committee to chase a new organ for our church, asking for advice. After several mont investigation we have practically decid a two manual organ (specifications enc Do you consider the specification well anced or would you suggest any chan stops? Do you consider a Melodia stop sary? If so, which stop should we d order that we may have it? In marked "Melodia" what stop would tak place? We now have a small organ manual and pedals including stops on closed list. I have been organist and director for several years, but have had organ lessons. Please advise me to study on the subject of registra When playing such music as hymns the registration is not shown, what is a general idea of registration? I do not u stand the two manuals. Is the Great for carrying the melody usually and Swell for accompaniment? Please explain different uses for the two pedals—the and the Crescendo.—M. A. C.

A. The specification you quote sug to us that the instrument you are c ering consists of three sets of pipes in addition to the Chimes—the larger ber of stops being obtained by unific and duplexing. We would suggest your ing an instrument like the one you are pecting to buy and judging as to whet not it will prove satisfactory for your Your specification does not include de information as to number of pipes an forth, but we imagine the Quintadena Oboe are Synthetic stops, produced by bination of pipes already used in your s fication. Where expense and space are considered the type of instrument you su may give a certain amount of satisfaction it is not ideal. Be sure that you wi satisfied before making a decision. The Me is a useful stop. Your specification does include a stop that could be omitted this stop unless your "Stopped Flute of pipes was carried into Melodia pipes part of its compass. If your present s fication is used you would substitute Ste Flute for Melodia when registration indicated.

We would suggest your securing a of "The Organ," Stainer-Kraft, and "Pr of Organ Registration," Nevin.

For playing hymn tunes on your pr organ, we suggest a combination of Ste 8′ and 4′ pitch, such as Open Diap Dolce, Unison Bass, Melodia and Oc with addition of Super Octave when sired. Arrange pedal stops to produce u balance of tone between manuals and p

Either Great or Swell Organ is avai for solo use, although more solo effects be obtained from the Swell organ. The G organ stops, collectively, are used gene for the heavier effects. The Chimes sh be playable from the Great organ in erence to the Swell organ.

The Swell pedal operates on shutt opening and closing them to increas diminish tone from pipes enclosed in expression box. The Crescendo pedal or takes off stops, gradually or all at depending on whether it is operated sl or with a quick movement. As this is usually of the "blind" character—no fecting the stops drawn—the registra drawn must be taken into account.

Q. I am to play an organ solo in a program of the churches of my town. you suggest a few suitable numbers which I may select one for this servic prefer a piece that is full of melody without chimes, as our instrument is equipped with very good ones. I would a short, moderately easy number. I a like also to have some information abo certain piano. We have had this instru in our family for years, but I cannot out anything of the makers. The follo appears on the front—"Baumeister, York, Orchestral Brand" (or "Grand"— is it?)—A. B.

A. You might examine the follo numbers, from which to make a selectio your use: *Berceuse*, Dickinson; *Gesu bino*, Yon; *Lullaby*, Macfarlane; *Pasto* H. Alexander Matthews; *Siciliano*, Fry.

The Yon number and the Macfarlane ber include part for chimes, but ca played without them.

The Baumeister piano, we understan no longer made. The word on the fro "Grand."

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The Immortal Musical Melodies

Result of Contest

Some time ago The Etude Musical Magazine offered a prize to the subscriber sending in a list of what he or she considered to be the ten most loved "immortal" melodies, this prize being awarded to the one whose list was nearest in the order given to the melodies selected by all.

The contest brought a vast number of entries, with some expected and some surprising results. The prize of twenty-five dollars has been sent to Miss Mary B. Grace of Hackettstown, New Jersey. Miss Grace's selection had nearly all of the leading melodies whose popularity had been revealed by a careful audit of all lists. The object of this contest was confessedly that of securing the following list, of which we give the numbers in order. This may be said to be fairly representative of the general musical taste of a widely spread section of America, as regards melodies from all sources.

It is hard to understand what a writer means by the melody of the "Moonlight Sonata" of Beethoven, when that work contains many melodies. The composers whose works received the greatest number of votes differs from that of the list of leading "immortal melodies." The first ten composers rank in this order: Schubert, Schumann, Wagner, Handel, Mendelssohn, Beethoven, Rubinstein, Chopin, Liszt and Offenbach.

The list of two-hundred and thirty-seven compositions mentioned by the contestants follows in the order of the number of votes for the most loved "Immortal Melodies."

No.	Name	Composer
1	Traumerie	Schumann
2	Largo	Handel
3	Melody in F	Rubinstein
4	Serenade	Schubert
5	Liebestraum (No. 3)	Liszt
6	Home Sweet Home	Payne
7	Barcarolle	Offenbach
8	Moonlight Sonata	Beethoven
9	Beautiful Blue Danube	J. Strauss
10	Auld Lang Syne	Old Scotch
11	Bridal Chorus	Wagner
12	Spring Song	Mendelssohn
13	Wedding March	Mendelssohn
14	Funeral March D flat	Chopin
15	Minuet	Beethoven
16	Annie Laurie	Scotch Folk Song
17	Humoreske	Dvořák
18	Old Folks at Home	Foster
19	Prelude in C♯ minor	Rachmaninoff
20	Marseillaise	de Lisle
21	Pilgrims Chorus	Wagner
22	Ave Maria	Bach-Gounod
23	Intermezzo (Cavalleria Rusticana)	Mascagni
24	Silent Night	Old German
25	Air on the G String	Bach
26	Ave Maria	Schubert
27	Toreador Song	Bizet
28	Miserere from Il Trovatore	Verdi
29	Song of Volga Boatman	Old Russian
	Sextette from Lucia	Donizetti
30	Song of the Evening Star	Wagner
31	Love's Old Sweet Song	Molloy
32	Unfinished Symphony	Schubert
33	Hallelujah Chorus	Handel
34	Hungarian Rhapsody 2nd	Liszt
35	Last Rose of Summer	Flotow
36	Nocturne in E flat	Chopin
37	America (God Save the King)	Old English
38	Largo from "New World Symphony"	Dvořák
39	The Rosary	Nevin
40	Star Spangled Banner	Smith
41	Berceuse	Godard
42	Londonderry Air	Old Irish
43	Minuet L'Antique	Paderewski
44	My Old Kentucky Home	Foster
45	Old Hundredth Hymn	Old Air
46	Souvenir	Drdla
47	Stars and Stripes Forever	Sousa
48	To a Wild Rose	MacDowell
49	Consolation	Mendelssohn
50	Old Black Joe	Foster
51	Silver Threads Among the Gold	Danks
52	Who is Sylvia?	Schubert
53	Ah, I have Sighed Rest Me	Verdi
54	Dixie	Emmett
55	Etude in E Major	Chopin
56	Marche Militaire	Schubert
57	Tannhäuser	Wagner
58	Anvil Chorus	Verdi
59	Appassionata Sonata	Beethoven
60	Drink to Me Only With Thine Eyes	
61	Fifth Symphony	Beethoven
62	Funeral March (Sonata Op. 26)	Beethoven
63	I Know that My Redeemer Liveth	Handel
64	Lead, Kindly Light	Dykes
65	Lost Chord	Sullivan
66	Moment Musical	Schubert
67	Nearer My God to Thee	Mason
68	Quartet from Rigoletto	Verdi
69	Soldier's Chorus	Gounod
70	Swan, The	Saint Saëns
71	Sweet and Low	Barnby
72	Adagio Cantabile	Beethoven
73	Andante Cantabile	Tchaikovsky
74	Emperor's Hymn	Haydn
75	Hark, Hark the Lark	Schubert
76	Harmonious Blacksmith	Handel
77	Killarney	Balfe
78	Kiss Me Again	Herbert
79	My Heart at Thy Sweet Voice	Saint Saëns
80	Narcissus	Nevin
81	Old Refrain	Kreisler
82	La Paloma	Yradier
83	Poet and Peasant	Suppé
84	Prelude in A flat	Chopin
85	Preislied from "Die Meistersinger"	Wagner
86	Surprise Symphony	Haydn
87	Tales of Hoffman	Offenbach
88	Abide With Me	Monk
89	Believe Me if All Those Endearing Young Charms	Old Irish
90	Carry Me Back to Ole Virginny	Bland
91	Cavatina	Raff
92	Celeste Aïda	Verdi
93	Comin' Through the Rye	Old Scotch
94	Darling Nellie Gray	Hanby
95	Deep River	Negro Melody
	Hungarian Fantasie	Liszt
96	Ein' feste Burg	Old German
97	Flower Song (Carmen)	Bizet
98	Gloria from 12th Mass	Mozart
99	The Happy Farmer	Schumann
100	The Holy City	Adams
101	Home to Your Mountains	Verdi
102	Hungarian Dance No. 5	Brahms
103	I Dreamt I Dwelt in Marble Halls	Balfe
104	Kamennoi Ostrow	Rubinstein
105	Kol Nidrei	Hebrew
106	Land of Hope and Glory	Elgar
107	Meditation from "Thais"	Massenet
108	Minuet	Mozart
109	Mother Machree	Olcott
110	Nocturne in G	Chopin
111	Midsummer Night's Dream	Mendelssohn
112	Nutcracker Suite	Tchaikovsky
113	O Sole Mio	di Capua
114	Old Oaken Bucket	Kaillmark
115	Pathetic Symphony	Tchaikovsky
116	Peer Gynt Suite	Grieg
117	Prayer from "Der Freischütz"	Weber
118	Prelude in D flat Major	Chopin
119	Prelude in C	Bach
120	Saiut d'amour	Elgar
121	Scenes that are Brighest	Wallace
122	Le Secret	Gauthier
123	Seventh Symphony	Beethoven
124	Solveig's Song	Grieg
125	Song of India	Rimsky-Korsakoff
126	Songs My Mother Taught Me	Dvořák
127	Then You'll Remember Me	Balfe
128	William Tell Overture	Rossini
129	Adelaide	Beethoven
130	Agnus Dei	Bizet
131	Adieu	Friml
132	Ben Bolt	Kneass
133	All Hail the Power	Holden
134	America the Beautiful	Ward
135	L'Arlesienne Suite	Bizet
136	Berceuse	Iljinsky
137	Blue Bells of Scotland	Old Scotch
138	Blumenlied	Lange
139	Bonnie Sweet Bessie	Gilbert
140	Calvary	Rodney
142	Caprice viennois	Kreisler
144	Chorister	Sullivan
145	Concert Polonaise	Engelmann
146	Concerto A minor	Schumann
147	Contra Dance No. 2	Beethoven
148	Cradle Song	Brahms
148	The Creation	Haydn
149	Danny Boy	Weatherly
150	Dead March from "Saul"	Handel
151	Doll Dance	Brown
152	La Donna e Mobile	Verdi
153	Duet from Don Giovanni	Mozart
154	Erl King	Schubert
155	Etude in A Major	Raff
156	Fantasia in D minor	Mozart
157	Farewell to Pleasant Vision— La Traviata	Verdi
158	Firebird	Stravinsky
159	Fugue in G minor	Bach
160	Funeral March (Eroica)	Beethoven
161	Gypsy Rondo	Haydn
162	He Shall Feed His Flock	Handel
163	Heart Ever Faithful	Bach
164	Hymn to the Sun	Rimsky-Korsakoff
165	If with all your Hearts	Mendelssohn
166	In our Boat	Tchaikovsky
167	In the Sweet Bye and Bye	Webster
168	Kennst du das Land?	Thomas
169	Lark Song	Tchaikovsky
170	Liebestod	Wagner
171	Lovely Flowers	Gounod
172	Massa's in de Cold Cold Ground	Foster
173	Mazurka Op. 7 No. 1	Chopin
174	Marche Romaine	Gounod
175	Die Meistersinger	Wagner
177	Mighty Lak' a Rose	Nevin
178	Nachstück	Schumann
179	Nightingale	Liszt
180	Ninth Symphony	Beethoven
181	Nocturne G flat Major	Brassin
182	Nocturne D flat	Chopin
183	O Come All Ye Faithful	Reading
184	O Holy Night	Adam
185	Old Rugged Cross	Bennard
186	On the Road to Mandalay	Speaks
187	On the Wings of Song	Mendelssohn
188	Onward Christian Soldiers	Sullivan
189	Overture to "Merry Wives of Windsor"	
190	Overture to "Oberon"	Weber
191	Pastoral with Variations	Mozart
192	Pathetique Sonata (Adagio)	Beethoven
193	A Perfect Day	Bond
194	Pizzicato Polka	Delibes
195	Polonaise Op. 40 No. 1	Chopin
196	Prologue Pagliacci	Leoncavallo
197	Rasoumowsky String Quartet	Haydn
198	Rock of Ages	Hastings
199	Romance	Rubinstein

(Continued on page 525)

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



How Capet Taught

By E. L. WINN

THE WORK of Lucien Capet has not been fully understood in America although Ševčík, the only rival of Capet in the intricate study of bowing, has been fully exploited here through his voluminous published works and through the playing of his pupils. The real Capet is not known. Only a few pupils, mainly those who desire to learn the secrets of violin playing in the shortest length of time, add luster to his name.

Capet had a rather small though beautiful tone. He paid less attention to tonal strength than to the subtleties of bowing technic, believing that the divisions of the bow constituted a very important part of skilled violin playing. He also taught the cultivation of the martelé to the extreme.

Let us take his approach to Kreutzer as an illustration. Beginning with the second exercise we play the martelé in a new way. We draw the bow only a short distance, pressing it with the first finger very hard and immediately relaxing it. We depress the knuckles of the hand, bending the middle joints of the fingers.

It is evident that we do not use the wrist stroke. Every motion on the up-bow is made by swinging the hand to the left, the middle joints being bent outward. This motion may be secured by placing the hand on the table, bending and relaxing the fingers and depressing the knuckles. Spread out the hand, thumb out, and bend the fingers outward, the knuckles bending in. This motion is a finger motion which is accompanied by the knuckle movement. The wrist plays a very unimportant part in the accomplishment.

The Capet martelé differs from others in the part the fingers play in the control of the bow. The first finger registers the pressure on the down stroke. The third finger registers the pressure on the up stroke.

While the martelé requires the skill of first and third finger pressure, the spiccato requires the slight pressure of the three fingers on the bow, the first finger leading. The bow does not hop on the string. Capet does not teach playing on the surface of the hair, with a wrist stroke, as in many other methods. Instead the *stick* bounds slightly on the hair only when it is pressed, the hair of the bow remaining on the string. The fact that the bow is not lifted gives to the stroke a different result from the old method as used by the Berlin School, an effect more brilliant and clear.

The Capet staccato is also brilliant, beginning at the point of the bow and extending to the heel if necessary.

The height of the arm is a subject not so interesting to the Capet followers. A medium height is preferred. The old French school demands a medium height, the bow resting on the side of the hair or, in some cases, flat throughout the full stroke. Capet brings the bow to the level of the string to be played on. Also he uses the side of the hair followed by the flat hair when tone is necessary, the first and third fingers exerting all the pressure.

In the case of the spiccato the three fingers press the bow onto the string. The staccato requires *only* first and third finger pressure. A brilliant and varied tone results. Many a lifeless tone has been totally transformed by the Capet method.

Another factor in creating tone is the position of the bow on the strings. To make a good crescendo Capet begins near the point directly over the end of the finger board and, as he draws his bow, gradually passes more closely beside the bridge, the tone becoming louder as the bridge is neared. This is not difficult. This pressure is not applied in the case of beginners. In their case the bow pulls about an inch from the bridge throughout. Though advanced pupils are always afraid of a change of method, a month's application to the Capet principles will totally change the playing of many a violinist.

The free transfer of the wrist at the heel and at the point of the bow is important. Many claim the Capet finger action is too much inclined to make staccato players. But he does not neglect the legato. As to this aspect of his teaching, I quote Professor Hess of the Berlin Hochschule. He says: "Lucien Capet was my friend. I admired him. But not like his editing, especially of the sonatas. His phrasing is choppy count of the divisions of the bow also moves in wrong lines. The be continuity and freedom of the older is to my mind far more to be d This is especially true of the Bach s

"No one can say that Capet's meth playing the Rode caprices is poor has invented new bowings calcula vary the exercises. He thereby g control of the martelé far more be and brilliant than any other teache done. In other words Capet and were great analysts but Ševčík lost of tone and concentrated on technic Capet maintained a varied tone unusual freedom in the finger joints.

Perhaps the really inquiring min embrace Capet's ideas. The indi teacher will not. It is unfortunate so many teachers are unwilling to changes in method. Existing violin ods vary and what is new is not a best. But without a doubt Capet done the violin world a great de freeing the bow-hand and enabling express the thoughts of great com in the best way. He has won the l gratitude of violinists by solving t tricacies of bow technic through p control of the hand and fingers.

Choosing a Cheap Fiddle

By SID G. HEDGES

THE ability to tell a Guarnerius violin from a Gagliano, or either of them from a Stainer does not belong to the average amateur. In fact the peculiarities of fiddles of this calibre are of practically no consequence to him, for his life is spent in much humbler company.

And even in the lowlier spheres of violins whose names are just known, only the professional and advanced amateur can move with ease. To distinguish between two old fiddles worth respectively fifteen and twenty pounds (about seventy-five to one hundred dollars) is entirely beyond the power of most amateurs—merely because the ordinary amateur has no opportunity of gaining that experience which can come only through the handling of many instruments. The dealer is much better off than the player in this respect. A few years' experience of learning to play a fiddle does little or nothing towards making one a judge of instruments.

But every beginner who has to buy a violin at a cost of a few dollars can learn some elementary principles which will help to make his choice as satisfactory as possible. It is this sort of assistance that I want to give here to those who have to be content to start with some sort of trade fiddle.

There are various ways of getting a violin; the easiest is to go direct to a dealer. Many aspiring players, however, take a more speculative chance, and risk buying a fiddle through a private advertisement. This can turn out well, but the purchaser should have some idea of what he is buying. It is not sufficient merely to know: "Violin for sale by a lady going abroad in a pig-skin case."

What the buyer needs is to understand just what sort of violin it is. Very often, an advertisement's reticence indicates that the less said about the instrument the better. Sometimes this sort of recommendation occurs: "Splendid violin for sale, made by naval officer." Well, that may be a bargain, but the naval officer ought not to influence the purchaser, at least not favorably. The safest plan is never to buy a fiddle without seeing it, and, preferably, never without playing on it.

Now there are a few easily remembered characteristics of violins which can form some basis for judgment and from which the tone of an instrument can very often be inferred.

The back of a fiddle may be made of one or two parts; the belly should consist only of one. Inferior instruments often have a joined belly.

A good belly has a fine, clear, straight grain, closer down the middle than at the sides. This proper balance shows that the wood has been cut from the middle of a tree. When this has been done, the remainders of the tree on either side of the belly slab are useless. This means that the whole width of the tree must be paid for in one fiddle. But sometimes the tree is split down its middle, and two bellies made from the single width. These cheap, ill-balanced bellies are easily recognizable because the grain is close on one side and wide on the other. Sometimes the two outside strips of a tree, from the middle of which a good belly has been cut, are brought together and joined. This makes what appears to be a well-balanced until the join is detected.

Speaking generally, a belly should hard; it should yield a little when p in by the thumb. I have seen a Italian instrument so soft and thin could be pressed in almost like a ball, but that was too much. The be a violin should not yield at all.

The height of a violin gives one a safe clue as to what tone may be ex In an average sized instrument an E penny (or an American silver should just lie comfortably again ribs, between the overhanging edges plates of back and belly.

If the ribs are short, unless the ment is a small size, the plates mus pensate by being well-arched. Wh are short and archings are shallow a shrill tone is almost inevitable. Th of fiddle responds easily, and son may have no shrillness; but it will ce be feeble.

On the other hand, if the ribs ar the archings must be exceedingly fl good tone is to be expected.

, a deep-ribbed, high violin has nasal tone that is unpleasant. ince it does not readily respond, icult to drag the tone out of instrument without forcing it. ching of the belly or back should right from the ribs or purfling, rking or inlaid strip around the lled; but there should first be a vard, then a gentle rise. A belly too high when the bass-bar can rough every part of the "f" hole. of a violin should preferably flatter than the belly.

nguish a new from an old violin ely difficult for the person of perience. Violin-faking has been such "perfection" that most of teristic appearances of old fiddles adily imitated: scratches which the markings where a new neck grafted, dark color of the wood nstrument, age-darkened look of nd so on. It is scarcely neces- y that labels and name-stamps are not necessarily of any significance at all.

One blatant mark of many cheap factory fiddles is that light patches are left in the varnish at the four corners, apparently with some notion of imitating the genuinely worn patches of a really old fiddle.

An old violin frequently shows signs of honest age in having lost the clean-cut edges of its "f" holes, perhaps through two centuries' dusting of the rosin from the belly.

So, if the points mentioned are remembered, and careful judgment of tone is made by playing, the young fiddler will not be altogether incompetent when he comes to choose an inexpensive violin.

Every violinist should live in the hope of one day discovering a more splendid instrument than the one he possesses. Romance is still in the world, and there is always a great thrill in the perpetual searching for an ideal.

Slower Spiccato

By Josef Suter

ER spiccato of even rhythm and is rare among string players. nic of a more rapid character couraging. When one is not re- *hold back* relaxation is easier, w light bowing the real technic ayer is plainly displayed. Here cannot be hidden.

w should be balanced crosswise st finger of the right hand, the t of balance being marked with ip of gummed paper around the is is the point where the bow's ring begins to govern spiccato. ctice is now done on an open ch down stroke being begun at of balance. Too loose a grip avoided as much as too stiff one should think more of lat- of vertical motion. The bow t and leave the string at a low tangent. The forearm is used freely. The wrist and fingers are for terminating the stroke and *rounding* the corners. One should not try to raise the bow; it will rebound naturally. One's efforts are needed only to control the drop. Only open strings are to be used and the result judged solely by the sound. Scratchiness is caused by stiffness or by too high a spring, uneven rhythm by too loose a grip, giving the bow's natural spring overmuch play. Faster tempos come further toward the tip of the bow where the natural spring is shorter. But the point of balance with its corresponding slow spring should not be left until this bowing is rhythmic and smooth.

Understanding mentally what one wishes to accomplish physically is the preliminary to all careful practice.

Music Has No Limitations

By Mary L. Grace

e a boy or girl is learning one t, say, the violin (which is en- lo instrument), do not limit his fforts to that instrument alone. oung musician play other instru- n his own chosen favorite. Also ng as often and as much as he

trange how often a teacher of s to his horror the aspiring young nnot sing a simple melody, and, ging out loud while playing, well, is not done.

y cases the child has no idea of ay in tune. He is tone deaf and ig the notes to save his life. Yet, to play in tune, one must, before producing a tone, be able to hear it so perfectly as to be able to hum it. No voice of importance is needed. The tune should just be hummed if the voice is weak. By *trying* to sing, the voice comes. It is not a ready-made product.

Also, if the violin student has a piano and can find the notes on that instrument, it will help exceedingly. He should not be afraid to play by ear; for it is better to play so than never to play at all. Then will come the desire to play by note, and the future musician will begin to broaden out, learning his art more fully every day.

Why Hold the Violin High?

By James T. Paulos

uestion is often asked by violin who have had little or no in- or have been poorly taught. the answer. If the violin igh, it is much easier to master hét bowing (as found in *Blue Scotland, Variations* by Farmer, *rice No. 4, Op. 35,* by Dont). he violin is lying flat on its back, 's slant downward in each direc- the bridge So, when the violin is held in playing position, it should be raised high enough so that the scroll is at eye level, thus bringing the strings (from bridge to nut) to an almost perfectly horizontal position.

If the violin is not held high but at shoulder level or lower, the bow will rebound on to the fingerboard, out of control. But if the bow is raised above the strings, and let fall, between fingerboard and bridge, it will remain in the same position after the last rebound.



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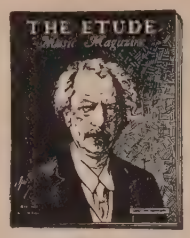
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VIOLIN QUESTIONS
Answered
By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Schweitzer?
Mrs. A. H.—Johann Baptist Schweitzer was a Hungarian violin maker of considerable note. He made many copies of Cremona violins which command good prices. The value of your violin hinges on whether it is a genuine Schweitzer or only an imitation. There are many imitations of this maker. Read advice to owners of violins at the head of this column.

Maggini Label.
W. G. S.—The correct label is as follows: Giovanni Paolo Maggini, Brescia, Italy, 1590-1640. The year when each violin was made follows the word Brescia, a town in Italy. These violins are extremely scarce, and there is a large number of imitations. Maggini was one of the famous old Italian makers. You will have to send your violin to an expert to ascertain whether or not it is genuine.

Women Violinists.
Mrs. T. W. C.—There is an excellent chapter on "Women as Violinists" in the work, "Famous Violinists," by Lahee. Possibly your public library contains this work, also biographies of violinists. For your club paper you might look up the following women violinists: Louise Gautherot, Signora Paravicini, Catarina Caicagno, Mlle. Eleanora Neumann, Teresa Milanollo, Wilma Neruda (Lady Hallé), Camilla Urso, Teresina Tua, Emily Shinner, Marie Soldat, Gabriele Wietrowetz, Irma Sethe, Arma Senkrah, Nettie Carpenter, Geraldine Morgan, Maud Powell, Leonora Jackson. There are many others.

Cello Maker.
G. C.—The name of Mausuy, France, is not recorded among the names of eminent cello makers. The instrument may be a good one, for all that, as there are thousands of makers who have only local reputations.

Bergonzi Violin.
H. B.—The violins of Carlo Bergonzi rank very high among Italian instruments and are priced in the thousands. There are many imitations. Read advice to violin owners at the head of this column. The label in your violin is incorrect as there is only one "g" in Bergonzi. Experts charge $5 or more for an opinion.

Guarnerius?
Mrs. W. R. V. V.—There is hardly more than one chance in a million that your Guarnerius violin is genuine, as there is an immense number of imitations. Read advice to owners of old violins at the head of this column.

Garani Violin.
Z. A. Z.—The only information I can find about Michael Angelo Garani, Italian maker of violins and other string instruments, is that he worked at Bologna (a city in Italy) from 1695 to 1715. He is not a well known maker, but may have made some good instruments. Take or send the cello to a dealer in old instruments, who will estimate its value and the cost of repairing it and putting it in good playing condition.

German Make.
Mrs. T. L. B.—Your violin is evidently a German copy of a Stradivarius, for under the label it says, "Made in Germany." Real Stradivarius violins were made in Cremona, Italy, and not in Germany. The word "Seidl," branded on the back of the violin, is either the name of the manufacturer or a trade mark.

Step by Step Progress.
G. M. M.—You have not been studying the violin long enough to take up the study of concertos nor to study double-stops in thirds, sixths and so forth. You might study the following: Wohlfahrt's "Easiest Elementary Studies for the Violin," Op. 38; Kayser's "Studies for the Violin," Op. 20, in three books; Hohmann's "Practical Method for the Violin," Book 4 (for position work). 2. Copies of these works which are well bowed and fingered can be obtained through your musical publishers. 3. Two hours' practice daily is about all you can be expected to do in addition to your work in the high school.
E. P.—Thank you for your letter describing your inventions and improvements in violin making. I am sorry that lack of time will prevent my testing out these improvements. You would probably meet with more success in this work if you were located in a larger city.

J. Charles' Violin.
J. B.—J. Charles was an eighteen[th] tury violin maker who made violins seilles in France. If genuine and specimen of this maker the violin easily be worth one hundred dolla price which you name in your lett probably more. Read advice to the of old violins at the head of this co

Self Instruction.
F. T.—As you are not to have inst but expect to study the violin wi teacher, the instruction book "Self tion, Class Method for Violin," by A Mitchell, would be as good as any. widely used in public school work might also study the little work, "The and How to Master It, by a Prof Player." The latter contains no exer

Unrecorded Maker.
F. G. T.—I cannot find any informa any of the recorded lists of famous on the maker you name. However, have made some good violins for all t many excellent makers have only reputation.

Roth and Meinel.
R. M. W.—There are several violin named Roth and several named Meinel of these makers are modern and som in past times. Your letter fails to the ones to whom you refer. 2—In to its advertisers, the Etude does ment on the quality of violins made ern makers and manufacturers nor correspondents concerning the price should sell for. 3—Lyon and Healy dealers, Wabash Avenue at Jackson vard, Chicago, Illinois, sell harps. 4— not give an opinion concerning the you are thinking of buying without the instruments.

Untraceable.
P. B.—Sorry that I cannot find any of the violin maker Salvador de Du works giving lists of well known makers.

Obvious Imitation.
Mrs. A. J. K.—Your violin cannot genuine Stradivarius because on the says in French, *"Modele d'apres" Stradius.* This means that the violin was in *imitation* of a Strad.

Magazine Addresses.
C. D.—The American agent for "The is A. Axelrod, 17 Snow Street, Prov Rhode Island. It is published in England. The address of "The Violi 431 S. Wabash Avenue, Chicago, Illi

Unglued Violin.
G. B.—It is a common occurren violins to come unglued around the This happens more frequently in the cheap, poorly-made instruments and result of poor workmanship, bad qu glue and poorly seasoned wood which and pulls apart at the joints. Expo heat and moisture causes the seams lins to open. Any music store wi the violin repaired for you.

Fairly Valuable.
T. H.—It is impossible to state what is the highest price which h been paid for a Stradivarius violin. rumors all the way from $25,000 $100,000. It is a good deal like the salaries of radio crooners and mov ture stars, which are frequently repo their press agents) at from $6,000 to a week. It would be easier to believ saw the money actually paid. 2. Th of your violin (if genuine) was Mich Bell Orsi. He made violins at Turin in the Seventeenth Century. If gen a good specimen of this maker, you should be fairly valuable.

For the Virtuoso.
F. K.—In the excerpt from Wie *Souvenir de Moscou,* which you s trill on the second finger on the (first position) is kept up without while the other notes are played on joining strings. This is a difficult tion, intended only for virtuoso and it is quite impossible to teac mail. You will have to study it good teacher. I fear that it is of for you to attempt it until you have the Kreutzer, Fiorillo and Rode stu gether with a great amount of pra nical work, under a first-rate violin

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

al Sound Defined

What is a musical sound?—H. B. Boston.

A musical sound is one that is formed ular vibrations of the air; its contrary ied unmusical sound or noise. A single l sound is termed a *tone.*

rties of Musical Sound

What are the inherent properties of a l sound?—H. B., East Boston.

Pitch, intensity and duration. "Pitch" the relative height or depth of one l sound as compared with another; termed *relative pitch. Absolute pitch* rmined by the fixed pace of the vibra- f a certain note and its relatives, as ined by the metronome. *Intensity* of efers to the relative loudness or soft- a note or notes, depending upon reso- and power. *Duration* refers to the ring which the sound is maintained.

nclature

What are the names of the degrees of ales?—S. S., Providence, Rhode Island.

(1) For instrumental music the notes med according to the first seven letters alphabet, with whatever accidentals ay have. For vocal music they are med as follows: *do, re, mi, fa, sol, do,* with their accidentals (ascending), *Re, ri, Mi, Fa, fi, Sol, si, La, li, Si, Do; nding) Do, dé, Si, sé, La, lé, Sol, sé, Mi, mé, Re, rah, Do.* With regard to cale position, in relation to their key- 1st degree, *key-note,* or *tonic;* 2nd *super-tonic;* 3rd degree, *mediant;* 4th *sub-dominant;* 5th degree, *dominant;* gree, *sub-mediant;* 7th degree, *leading-*th degree, same as the first. The *key- tonic* is the *fundamental* or *key-note; per-tonic* is the note above the *tonic* above); the *mediant* is the note *mid-*tween tonic and dominant; the *sub-nt* is the 5th below the key-note; the *nt* (dominating or governing) is the armonic of the key, the fifth above it; *b-mediant* is midway between the sub-nt and tonic. The 7th degree is also the *sub-tonic,* from its position.

is a Suite?

Please inform me what a suite is. 'o ice never hear them except as ex- of antique music? When did com- cease this form of composition and

-M. Fergusson, Saskatchewan, Canada.

The *Suite,* a set of instrumental dances, ry popular from the beginning of the enth to the end of the eighteenth cen- but it had finally to give way to the

It was at first composed only for struments, but Dvořák and Moszkow- te some for full orchestra. The dances ich suites were composed were, chiefly, emande, bolero, bourrée, chaconne, cou- *ardás,* gavotte, gigue, *habanera,* minuet, a, polonaise, *rigaudon,* sarabande and lla. Solitary examples of these old- dances are heard very infrequently, but ogue is as completely dead as the cos- of two centuries ago. The suite had to way for the sonata, then for pro- music, and finally for the symphonic by Liszt, Strauss, Saint-Saëns and composers of dramatic music for the e stage.

Practice versus Quick Playing

Will you kindly give me the benefit of xperience and advice? Should I prac- ith the pedal? I have been told that cts stale" by studying too long at the ieces and studies. What should I do?—

-Albee Building, Washington, D. C.

Of course you must walk before you n; but, if you never try to run, you ver be able to do so successfully. There uny technical exercises and studies that light touch and rapid execution. But ing in reason—that is, in moderation. ing is certain: you will never acquire by not trying to get it, though this get- must be done always "in moderation." ur initial practice begin slowly. As d your fingers gradually responding to mind, you will be astonished at the apid progress you make and the greater cision you take. There is such a thing dding along at too slow a gait that sult in paralyzing any endeavor to in- your studies at a reasonable pace. Try with an increase of speed from time e, even if you do lose a little clarity; will come. Try also an occasional of study or exercise, at a little in- in speed, and you will be surprised at ogress you make. Vary your practice ch as possible and let me know the By the way: use the pedal, but do ggerate its use.

The Meaning of "Andante"

Q. What is the meaning of Andante? —W. H., Chicago, Illinois.

A. A Spaniard or an Italian policeman will tell you, *"Anda, anda!" A sergent de Ville,* in a slowly moving crowd, will say *"Circulez, circulez, messieurs,"* when he wants you not to go "fast" but just to "keep moving. So the "andante" is neither "fast" nor "slow," but "keep moving." So many performers think it means "faster," while others translate it as "quickly." It is just *"keep moving,"* that and nothing more.

Ancient Music, Early Systems

Q. What are the chief periods of musical composition, with the names of their representatives and innovators?—Musicologist, New York, New York.

A. The inventor of the first musical system—the one upon which all others are based—was a Greek philosopher named Pythagoras who lived about B.C. 582 to 500. He declared the octave, together with its 5th above and its 5th below, to be a perfect consonance. Upon these he built the scale of seven tones (in use to-day), in conformity with the seven planets and with the seven prismatic colors, red, orange, yellow, green, blue, indigo, violet. The system of Pythagoras was employed until about A.D. 333-397, when St. Ambrose, Archbishop of Milan (Italy), adopted and adapted the scales and chants then existing to the use of the Church services, now known as the Ambrosian Chant. This system endured until about 540-604 A.D., when Pope Gregory added to the scales and replaced the Ambrosian chant with the Gregorian chant, still used in the majority of Roman Catholic churches and their dependencies. Some musical scribes have said that Guido d'Arezzo was an Italian born in a little hamlet in Tuscany, but it has been proved that his real name was Guy and that he was born in the environ of Paris (France), that he was brought up in the Convent of St. Maur des Fossés, near Paris, from which fact his writings are often quoted as by "Guy de Sancto Mauro." He adopted the initial syllables of a Latin hymn to St. John, which became the names of the seven notes of the scale, still in use to-day. Franco de Colonia (11th or 12th century) introduced the use of sharps and flats and invented the characters of measured notation. Johannes de Muris, also called Julianus de Muris, elected rector of the Sorbonne (Paris), where he had taught since 1321, was a learned musician. There were many others of the Middle Ages—Normans, English, French and Saxons. From this period the art and science of music became more learned. The science of music was much more serious; counterpoint sprang into being and speedily became the learned art of the period with remarkable practitioners such as Palestrina, Bach, Rameau, Gluck, Haydn (the "Father of the Symphony"), Mozart, Beethoven, von Weber, Schubert, Meyerbeer, Rossini, Berlioz (the "Father of Modern Orchestration"), Felix Mendelssohn-Bartholdy, Chopin, Schumann, César Franck, Gounod, Wagner, Verdi, Brahms, without mentioning the Scandinavian and Russian musicians and many composers of different nations, all affording us proof that music is the most living of all the arts. These brief remarks are but a few finger-posts to point out the paths for you to follow in order to lead you to a better understanding of your chosen art.

Time for Practice

Q. When should I practice my technical studies? Morning or evening? Should I practice technic first of all, then follow with my studies and pieces for interpretation? How long a period should I devote to each?—Genevieve Fleury, Detroit, Michigan.

A. Practice your technical work first, for one-third of your practice time; devote the remainder of your practice time to your other studies. The fraction of time you should devote to the various parts of your studies all depends upon their various needs. Consecrate your time and attention upon those parts of your work which need the most practice. You know your weak points; therefore apply your practice to them. Give the most practice and attention to those parts which need the most.

Daily Exercises

Q. Do you consider daily practice of technical work at the piano as necessary?—Virginie Viguier, San Francisco.

A. Most decidedly. It is absolutely essential. You have to commune with your piano, that it may speak to your audience and so communicate to your audience the composer's message in all its tonal beauty and sympathetic sentiment. If you would be in perfect touch with your instrument, talk to it frequently, that it may serve as your interpreter. Make yourself one with it.

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VOICE QUESTIONS
Answered
By FREDERICK W. WODELL

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Quality of the Lower Tones.

Q. Can you tell me how to increase the volume of my voice when I am singing low tones?—W. C.

A. There is in every voice a pitch below which the tone naturally and inevitably becomes weaker. There is one general, foundational principle for vocal tone production, whether on low, middle or so-called "high" pitch, and that is to leave the whole of the vocal instrument in that condition of absence of rigidity and readiness for action which I have called, for short, "responsive freedom." It matters not what devices or exercises are employed; if that condition is not present, the best that the voice can do is not possible of exhibition. If it is present there is the possibility that the natural power of the voice can be shown as well upon low as upon high pitches, both being within the real compass of the voice as limited by nature. If you suspect that you ought to be able to use more volume upon your lower tones than is now apparently possible, watch your breath supply and management and note whether your tongue and particularly your jaw are really free from stiffness. Breath control does not mean *struggling* to do something with the singing breath. For increased volumed more substance must be put into vibration, and the fullest possible use made of the resonance resources of the voice. Are you sure your voice is not a tenor?

Q. I always enjoy your "Voice Questions and Answers" in the ETUDE. *I have several classes of young voices and am anxious to secure some material on class lessons.*
—D. H.

A. "Polychrome Lessons" and "68 Synthetic Exercises," by Frederic W. Root, and books by David A. Clippinger, Herbert Witherspoon, Charles Norman Granville and Frederick Haywood are among those which you may find useful to you. The publishers of The ETUDE will give you full information as to the cost of these. "The Singing of the Future," by David Ffrangcon Davies, about which you enquire, is published by the John Lane Company, New York. It is a rather deep, philosophical discussion of the art of singing, but an inspirational volume for those who are ready for it.

Q. I have a young pupil whose studies are interfered with by her mother and other relatives who think they are competent to advise and who raise the question as to whether she is singing with the "right method." The relatives upset the mother, and the mother upsets the girl. I am anxious to get up a larger class in this place, and I cannot afford to make enemies. What shall I do?
Charlotte E.

A. The most effective advertisement for a teacher's "method" is the good singing of her pupils. Invite the mother and relatives to hear some of your best students, and also make them understand that you are as much interested in the progress of their "Mary" as you are in that of any other member of your class. Some talk knowingly about the "Italian" method; others about the "French" method, and yet others about the "German" method. All so-called "methods," when they result in beautiful, expressive singing are good. No "method" (when intelligently and perseveringly applied) that does not secure this result is of any real value. Note the words, "intelligently and perseveringly applied." There is more "bunk" talked and written about vocal "method" than about almost any other topic connected with singing.

Q. I went to high school two years and stayed out three years. During this time I took many voice lessons and am greatly interested in music. This year I went back to school, and cannot afford to take any lessons, because I am working my way through school. Would you advise me to try to go through high school and college before I take up voice lessons again, or would you advise me to stop school after I get through high and study voice alone? I am nineteen years of age and want to make a singer of myself.
—J. S

A. Your spirit in working your way through high school is admirable and should help to make you a successful singer. By all means finish high school. Whether you should then go to college depends upon circumstances. You say you are nineteen years of age. If you are to make a professional singer, you should be studying now under a first-class teacher. One lesson a week would be better far than none. Many go to college, "get by" examinations and go into the world without a real "education." Above all things, a college course should teach a man "how to study," also how to take his place among men and women and keep his balance. In your case, the first thing to do is to sing for a good and impartial judge and find out whether you have the voice and other gifts necessary to justify you in taking up singing as a vocation. Professional singing is a hard game in these days. Many men singers have become artists without the benefit of a college education. On the other hand a num of our best American men singers have b college men.

Books for Teaching Voice.

Q. I have studied for years, hoping become a good vocal teacher myself. I pect now to open a studio, but am not su sure how to begin with real beginners no days. Please advise me how to start. the students are, say, around thirteen fourteen years old, do they need special co Or if also there are persons of, say, eight to twenty years, shall they have the sa work to begin?. How soon shall I have th do songs? Do I need to study special boo about teaching?—S. R.

A. As to training young persons, bef the "change" of voice, read carefully th structions and exercises to be found in following books: "Choir and Chorus C ducting," by the writer, pp. 117 to 122 pp. 167 to 185; also "Voice Culture for C dren," by James Bates, and "The Sch Choir," by Margaret Nicholls. The work these books is valid for individual and class instruction. For older pupils see Synthetic Exercises" by Frederic W R and "The Art of Singing" by Wm. Shak peare. Sieber's "Eight-Measure Vocalise adapted for each class of voice, as sopra contralto, and so on, may be used as an troduction to the singing of solos. The bo mentioned will give you teaching mater with instructions how to use it. Begin use of songs quite early, but carefully ad them to the mental and musical status your pupils, as well as to their vocal equ ment.

Qualifications of a Dramatic Soprano.

Q. How wide a range and how mu volume must a dramatic soprano voice capable of in order to become a success? twenty-one years of age too old to begin vo culture when one has been singing accepta as long ago as one can remember? Can increase volume and range without injuri the quality of the voice?—A. L.

A. A good dramatic soprano should ha for high class professional engagements "High C," and a full tone at least as low the A below middle C. It is impossible describe how much "volume" such a vo must possess—certainly much more than average lyric soprano. Perhaps one mig say the voice should approach in body of t that of the usual so-called "mezzo-contral and have a somewhat higher range of to Beginning vocal study at twenty-one ye of age does not necessarily mean that y cannot make a real success as student a singer. Many items beside the student's a are involved. You seem to possess so musical background, which is to your a vantage if the class of music you have be singing and hearing has been of a good ty The volume and range of the voice is limit by nature. Within the limits thus set, voice, properly used, may develop until e is thirty-five to forty years of age, dependi upon circumstances. After that, while ran and volume may not increase, one may ga much skill in the art of voice production a interpretation. Better see a first-class structor and get an expert opinion of y possibilities, after your voice, and yours have been thoroughly tested. You ought expect to pay for such an opinion. One ge to you free may be disinterested, or a

Self-Instruction.

Q. Several years ago I studied voice four years under private instruction. T for three years I was unable to practi Last year I took several more lessons strengthen my voice. I am financially able to continue, but would like to conti self-instruction. I would like you to reco mend some instruction books for me to stu I have been following the lessons in T ETUDE *every month.*—E. H. M.

A. First the writer would recommend you the reading of the answer to "S. given in this department. You may also at "Masterpieces of Vocalization," edited Max Spicker, Book I, for either sopra mezzo-soprano, or alto, as may be necess in your case.

Procedure for Male and Female Voice

Q. Is there any difference in the man of dealing with a male voice and a fem voice?—Puzzled.

A. The fundamental principles of v production must be followed with all yo young and old, male and female, high low. These are: "breath control and f dom from rigidity throughout the vocal strument." There is controversy among fessionals as to just what is meant "breath control" and how to secure it; the artistic singer undoubtedly possesses ability to use the breath with varying a sures, and this involves "control." The The expressions, "loose tongue" and "lo jaw," refer to a condition of responsive dom, in the parts mentioned, which perm the natural, unhindered, unforced action the vocal instrument in the production tone.

What Do People Listen To on the Radio?

By George H. Eckhardt

?POSE it were possible to interview very man, woman and child listening the radio some evening and ask each n what program was the most enjoy- Suppose it were possible to have levice that would record the prefer- of radio listeners. Some tremen- interesting figures would be obtained all that is impossible. But the next ing has been done. Some two thou- homes in Philadelphia have been by trained interviewers, college stu- and the results of the chats with isteners have been gathered together oiled down."

radio, like the theater, has suffered he old falsehood that people get what vant. But do they? The homes were those of people in all walks some of whom were very discrimi- and others of whom "liked every-

fact stood out most remarkably Nearly everyone—to be exact, six per cent of all interviewed—liked It is strange that ninety-eight per f the men liked music, while only five per cent of the women expressed eference. Surely it has always been t that woman excelled man in her r music.

going deeper into the situation and what kind of music all these people for, the interviewers found the an- ot as encouraging as might be hoped. wo per cent of the music lovers "dance music" with great pleasure. ere again the ladies surprise one, since eighty-four per cent of the women like dance music, while only forty-six per cent of the men cared for it.

Of those who enjoyed music, twenty-one per cent "tuned in" on classical offerings, while forty per cent heard semi-classical programs with delight. It will be seen that semi-classical numbers are twice as popular as classical ones. In the love of classical music of the best type the women outnumbered the men two to one.

In the matter of sacred music eighteen per cent professed a leaning towards religious numbers, men and women being about equally represented in this listing; and, of the thirty per cent who liked old-fashioned melodies, the sexes were again evenly matched.

When one takes into consideration the tremendous popular appeal of so-called dance music, it is rather remarkable that two-thirds as many people listened to semi-classical offerings as to this type of music.

People today are more honest in their radio likes and dislikes than they were in the days of concerts and opera.

The radio program costs the listener nothing but his time, and, in the privacy of his home, he simply turns a dial and tunes out anything that does not please him.

One hesitated "to walk out" on a concert, or opera, no matter what personal likes and dislikes might have been; but it is a different thing to "tune out" an unwanted program.

The question of people getting what they want in the way of radio programs is not so simple, however. For how are the advertiser and broadcasting station to know what people really do want? Only recently have surveys been made towards this end.

To be honest about the whole matter, in this country, at least, broadcasting is a strictly commercial advertising proposition. A station will give fine sustaining programs, that is, programs that carry no definite advertising with them and are not paid for and sponsored by any advertiser, so that more people will become accustomed to turn to that station and thus make the time more valuable to the advertisers who follow. The advertisers, on the other hand, offer the best programs that they can afford and obtain in order that the greatest number of people will listen and, incidentally, hear of their products.

Radio advertising is most peculiar. In newspapers and magazines the advertiser furnishes the advertising matter, and the journal furnishes the reading, or entertaining, matter. Other than picking his medium, the advertiser has nothing whatever to do with the editorial matter of the papers he may use. In radio, however, the advertiser furnishes the whole "magazine of the air," as it were. He must furnish the entertainment or instruction—as the case may be—as well as the advertisements. The entire production is his.

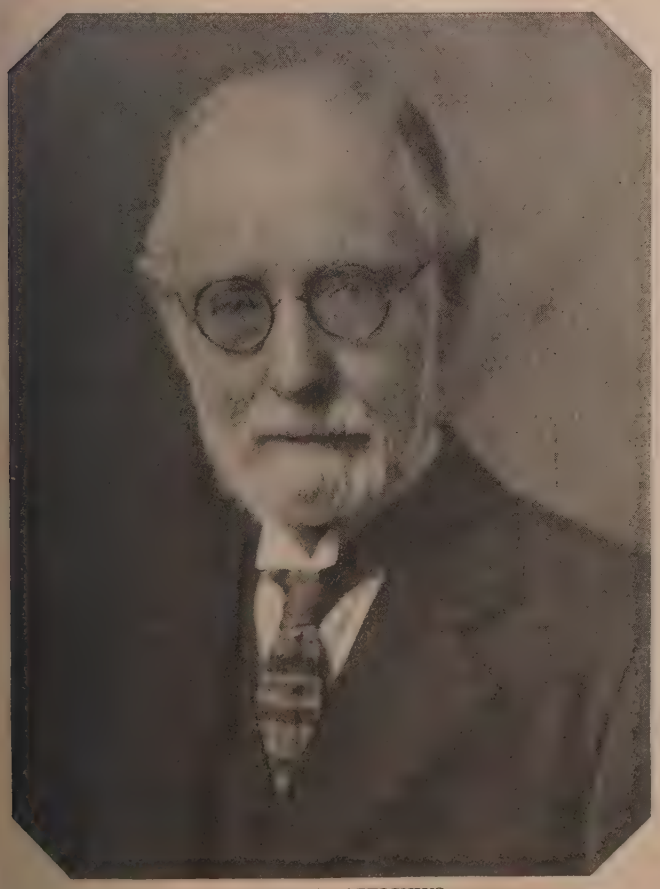
Now it has been seen that practically everyone likes to listen to musical programs; hence these predominate. It is a matter of the advertiser attempting to meet the popular demand. Over twice as many people listen to music as listen to sports events, and three times as many as listen to religious subjects.

A careful observation showed that classical music was most popular with youths either still attending, or just out of, high schools (possibly because of the excellent musical instruction afforded in these schools), with people of more mature age and with people enjoying high and average incomes.

By a strange coincidence dance music was found to reach chiefly the younger element and the people with low incomes.

The preference for instrumental music over vocal music was also quite interesting. Of all those liking music forty-one per cent were found to prefer instrumental music, while eighteen expressed a distinct liking for vocal music, the remaining forty-one per cent favoring both equally.

It is difficult to reduce the preferences of millions of people in music to cold figures, since music itself, especially that heard over the radio, has recently become a name used to "cover a multitude of sins." The imagination often needs serious stretching to detect anything "musical" in the noises leaving the loud speaker. The future is one of hope, however, since people are becoming more and more interested in the better things; and to-day the symphony orchestra, to cite one instance, is being broadcast to millions who have never before been able to hear this type of music. Radio takes music into every corner of the country, and the advertiser is anxious to give his public the programs that it likes best. Help him to find out what people really like.



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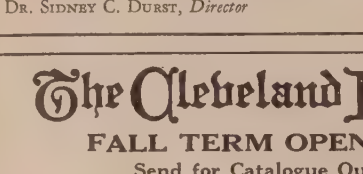
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A Half Million in Scholarships

(Continued from page 472)

but general college scholarships are open to pupils majoring in music. At Concordia Teachers' College, River Forest, all students who plan to become teachers in denominational parochial schools receive free lessons in music. Illinois Wesleyan University at Bloomington offers numerous awards and prizes by competitive contests and regular scholarships totaling more than $3,000. Knox Conservatory, Galesburg, during the current year, offered ten partial scholarships having a combined value of $1,200. MacMurray College for Women at Jacksonville gives one specific scholarship of $250 and scholarship equivalents to music students amounting to $2,986.

Milliken University, Decatur, gives eight full scholarships of $240 each, eight half scholarships of $120 each and one special grant of $250, making a total of $3,130 available to students taking degree courses in music. At Monmouth College, Monmouth, three partial scholarships valued totally at $275 are given. North Central College at Naperville has an annual grant of $250. The Northern Illinois State Teachers' College at DeKalb makes no charge for private music lessons to students majoring in music. At Evanston, Northwestern University offers twenty-two partial scholarships having a combined value of $2,550. Rockford College, at Rockford, and Shurtleff College, Alton, have grants of $250 each. University of Illinois at Urbana offers four general scholarships of $120 each and an indefinite number of competitive grants. Wheaton College, Wheaton, offers $250 annually to one student planning to become a professional music teacher.

Among "The Buckeyes"

OHIO OFFERS unusual opportunities, with twenty institutions included. Bluffton College at Bluffton and Capitol University at Columbus apportion $250 per year among students in the Music Department. The College of Music of Cincinnati announces five full scholarships of $300 each and twenty partial scholarships of $150 each, making a combined total of $4,500 annually. No definite number of scholarships is given by the Cincinnati Conservatory of Music, and those given are by competitive examination only. Dana's Musical Institute, Warren, offers five competitive full scholarships of $440 each, three partial scholarships at $220 each, totaling $2,860 per year. Denison University at Granville has eleven special music scholarships which partially cover tuition and which have a combined value of $880. Findlay College at Findlay, Heidelberg College at Tiffin, Lake Erie College at Painesville, Mount Union College at Alliance and Muskingum College at New Concord, each has an annual fund of $250 which is divided in varying amounts among worthy students. The Oberlin Conservatory of Music at Oberlin has scholarships funds amounting in a year to $13,500 cash. These funds are distributed according to need in amounts from $100 to $400 annually.

Yearly funds amounting to $250 are offered music students at Ohio Northern University at Ada, Ohio State University at Columbus, Ohio Wesleyan University at Delaware and Otterbein College, Westerville. The Reader School of Music at Youngstown offers full and partial scholarships in varying amounts, with a total estimated value of $2,288. Wooster Conservatory of Music at Wooster has one cash fund of $250 and a loan fund of $200 which are generally given to upper classmen.

Western College for Women at Oxford and Western Reserve University at Cleveland, have annual grants of $250 for scholarship purposes. Wittenberg College, Springfield, offered during the current year two full scholarships of $300 each and ten partial scholarships of $150 each, making a total fund of $1,980 for student aid in music.

Reports from Indiana include five prominent schools. De Pauw University at Greencastle, has one definite scholarship of $250 and, for the current year, three special grants totaling $1,000. Earlham College, Earlham, apportions $250 among three pupils. Indiana University at Bloomington grants $50 annually to a young woman majoring in Public School Music. At St. Mary of the Woods College there are seven full scholarships of $780 each, tenable for four years, but renewed annually, and five partial grants of $250 each. These, however, being open to students in any department of the college are not strictly music grants.

(Continued in Next Etude)

One Way to Gain a Larger Class

By Angela V. O'Brien

Once a month it is a good plan for the teacher to have about four or five pupils, about the same age, give a recital in the studio. The program can be made very attractive by having each pupil play two solos. Then there may be a duet or ensemble number. Sometimes a sister or a friend of one of the pupils studies elocution and will be glad to add a reading or two to the program.

Each pupil is told that she may invite two friends, preferably those who are interested in music. Being able to invite someone to the concert makes the pupil feel responsible and more anxious to make her part of the program a success.

When the program is over about a half hour or so may be spent in playing games many of which are of a musical nature and serve to get the children better acquainted. Then comes the final happy event of the afternoon, the serving of refreshments.

The joy of most children's hearts is ice cream, and there is to be had the handiest confection imaginable, a little pasteboard cup of ice cream, with spoon attached, which can be purchased for five cents. With the addition of cookies and candy, the refreshments are a great success.

Very often, as a result of this pleasant afternoon, the visitors decide to become members of the class.

"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. This elevates and tends to maintain tone to one's mind. Seek, therefore, every clean opportunity for hearing it. Purchase some kind of instrument that its beneficent harmonies may be often heard. Let music be as much a part of a day's routine as eating, reading or working."—Oliver Wendell Holmes.

Records and Radio

(Continued from page 476)

stra, considered by many to be reative work, almost all emanate tholic influence, thereby proving

Menuhin and the London Sym- Chestra, under the direction of n Ronald, have recorded Bruch's Violin Concerto for Victor (Set). This is an excellent set, for recording and the performance lid. Young Menuhin's tone and throughout belie his years.

Piano Pleasantries

students will welcome Walter k[illegible]'s perfect playing of De- Suite Bergamasque." Although omposition by the celebrated im- . is nonetheless an ingratiat- ith its lyrical delicacy and grace. e and "Clair de lune" have long ri[illegible] compositions; but Gieseking, e touch and consummate phras- s all four pieces equally impres- tainly the grace of the Passepied be improved upon.

ording of this suite is most real- g, beyond a doubt, some of the ioforte tone we have had to date ds (Columbia discs 68033 and

inevitable that Chopin's Waltzes low in the wake of his Preludes, octurnes and Mazurkas, in a re- . Although at least eleven of en have been previously recorded is pianists on single discs, the f a collection of odd recordings prove as satisfactory as having e set. Although Chopin's popu- the concert-hall is not so great sent time, no one will deny that his compositions are incontestable es. And certainly none but will n as valuable contributions to the of music. So we can rejoice in at a complete edition is gradually g itself.

Feet Take on Wings

S James Huneker who said that altzes "may not be Chopin's most ess in his art, yet in them he has ings of inspiration to a conven- ce-form." What more need be ch waltzes, after all, as the one or, Opus 34, the one in A flat, the one in C sharp minor, Opus he G flat major, Opus 70, are e for their poetic charm and

Lortat, the French pianist, who a competently interpreted set of Etudes, in Columbia set 163, has d the fourteen waltzes in Colum- 171. Once again we praise this work, for, as in the previous al- merring rhythmic sense, his spir- rmances and his fine control make t a worthy contribution to the Chopin library. We may all remember a more sensitive concept of one or more of the waltzes and disagree in part with a pianist who offers us fourteen pieces like these at one sitting, but, when all is said and done, we must admit that Lortat has made a most competent job of the album set.

The Charming Mozart

ONE OF Mozart's "Coronation"' Concertos, so-called because it was played at the coronation of Leopold II of Austria, the one in F major, K 459, has been recorded by the French pianist, Georges Boskoff, and the Paris Philharmonic Orchestra. This concerto, number nineteen in order of composition, which was composed in 1784, belongs to his last group. Although not a familiar work, it is one that deserves to be heard oftener and be better known. The performance and the recording to be found in Columbia album 170, are not especially smooth or expressive; but, the music being fresh and replete with true charm and grace, it is, to our way of thinking, worth knowing.

The foundation of the French School of organ music which has developed with such brilliance and vitality was laid by César Franck. Such compositions as his "Three Chorals" prove this. These, his last work, are structually more interesting than his earlier organ compositions. The first, in E major, which opens in his familiar sensuous chromatic style, later builds dramatically in its choral theme. Guy Weitz playing the organ of St. Thomas's Church in London has recorded this work for Victor on Discs 36041-42. His performance which is in every way an appreciable one is unfortunately marred by the recording, being blurred in the climactic passages.

Considerably better organ reproduction will be found in Victor's recording of Handel's Organ Concerto in B flat (their discs 4219 and 4220). Dr. E. Bullock plays this work with perfect understanding on the Westminster Abbey organ in London, with the aid of an unnamed string orchestra.

Here is bouyant, cheerful music, which, though instantly arresting, will, at the same time, repeat itself favorably.

Lotte Lehmann, a most gifted singer, is one we never tire of hearing. Her rich and opulent voice, her consummate phrasing (there are few who can sustain a phrase as she can) and her perfect diction make her recordings ever welcome ones. Columbia have issued two more which we unreservedly recommend to the discriminating music-lover. The first, a twelve inch disc, No. 9049M, contains *Sieglinde's* aria *Du bist der Lenz* from "Die Walküre" and *Isolde's Liebstod*, a strange but not unhappy combination, and the second, a small disc, No. 4065M, contains Schumann's lovely songs *Auftrage* and *Der Nussbaum*.

Practice

By C. F. Thomson

ano teacher was explaining to the f a beginner that he wished the practice a certain length of time

se she were to decide on an hour " said the mother. "That is, six week."

xactly," replied the teacher. "Six week may not be the same as one day. For example, take Miss o is a neighbor of yours. I be- e comes to me once a week with her lesson prepared, after a fashion, but it is easy to see that she practices wrongly. I feel sure she does most of her work the day before her lesson."

On reflection the mother realized that the teacher was right, for she had often noticed that Miss Blank's piano was silent for days at a time. She resolved then and there to see to it that her child's practice be regular.

It is well to realize that two and two do not always make four.

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Musicians and Broadcasting

(*Continued from page 468*)

when she sings about "Moonlight Saving Time." She is assisted in the controversy by Paul Maurice at the Knabe.

By getting away from the hackneyed methods of presentation, singers make themselves more popular, and, by having introductory copy prepared before the appearance at the microphone, faulty, extemporaneous announcing is eliminated. Remember, the only difference between an artist and a common "ham" is that the artist pays attention to details. And you must pay attention to detail in radio broadcasting if you are to make a success of it.

By the way, have a pleasant smile for the engineer at the control board, for the announcer who introduces you and for the staff in general. No matter how big you are in the musical or dramatic field, you are just another "artist" to the station staff. The slightest, subtlest move on any of their parts may mean your radio success or failure. And, by all means, if you are a singer, remember that a carpenter goes on a job with a saw, hammer, chisel and all the rest of the tools he needs ready to do the work. Do not walk into a radio station with manuscript to transpose. Have it transposed yourself and in good, first-class, neat, musical shape before you walk across the threshold of the studio. Then you will get plenty of pleasant smiles and substantial, mer musical support from the musical

Do not be afraid to practice y numbers before a mirror at home practice is to mark the danger each number and rehearse it caret meticulously from the angle of and advancing when the melody go and higher. On the other hand, s mon sense. Do not be a jumpe Unless the melody moves more tones, stay in one position. But w for fifths, sevenths and particularly going up.

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3. *Why is the forty-five degree the best?*
4. *How can the danger note in er's register be ascertained?*
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Education in Church Music

By KARL POMEROY HARRINGTON

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Here is reading that puts a new inflection on the phrase, "good religious music," making it good not only in its evangelistic qualities but in its musical qualities as well.

Pages: 167.
20 Hymns Given in Full.
Price: $2.00.
Publishers: The Century Company.

History of Public School Music in the United States

By EDWARD BAILEY BIRGE

The growth of school music in the last hundred years is one of the phenomenal happenings of America. So the author does not overstate when he compares it to our improvement in means of home lighting and transportation. All the way from the "singin' school" to the public school symphony orchestra of two hundred and seventy members goes the author through the doorways of church singing, music academies, summer schools, conventions and national school conferences. The old "meetin' house" and Carnegie Hall offer wide contrast—but the spirit is still the same—that of the moulder of stubborn clay visualizing a form never before assayed in the history of the world.

The data collected is authoritative. The book is readable. And, so far as we know, it is the first treatise covering the subject.

Pages: 296.
Price: $2.00.
Publishers: Oliver Ditson Company.

The Significance of Stephen Collins Foster

By ROBERT MACGOWAN

In characterizing our popular heroes we apportion to them all the sweets on the dictionary menu. Here the less palatable items are considered unpronounceable, and such a thing as a balanced diet is unheard of. So, an author so reasonable as to present his subject as food for thought as well as sugarplums for the gullible is already unique in the realm of literary chefs. Such an author is Robert MacGowan. Such a diet is his work.

Foster as poet and composer is talked about meatily, his claims to fame be sidered fairly and his limitations lected. His lyric gift is given prope nence. His personality illuminated lines.

Printed in a very limited edition t is of value as a portrait of Foster features are still but little misted by

Pages: 27.
Privately Printed.
Hollenbeck Press.

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Besides this there are instrumen bers for those children whose finger quainted with violin and piano.

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By PERCY A. SCHOLES AND WILL

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Stories are interspersed, link closely these branches of study, s in the "talk-style" and hence eas the very young child to study for h test his memory and understanding he has read, questions appear at t each chapter. "Things to Do," dir pended to each chapter, give th chance of making the chapter's really his through the channels eyes and ears.

Pages: 427.
Illustrations and diagrams.
Publishers: Oxford University P
Carl Fischer, Inc.



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Place a cross (X) to indicate classifications of music desired and, in ordering piano teaching materials, please place number of pupils before each grade to guide us as to quantity to send.

PIANO .....Solos .....Four Hands .....Methods .....Studies

I expect to have .....pupils in Grade 1 .....pupils in Grade 6
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.....Sacred Duets for.....Voices

VIOLIN .....Pieces } .....*1st Position*
.....Studies } .....*1st and 3rd Positions*
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IF A SELECTION OF ANTHEMS, CHORUSES, OPERETTAS, CANTATAS, BAND MUSIC, ORCHESTRA MUSIC OR ANY OTHER CLASSIFICATION IS DESIRED JUST WRITE US DESCRIBING YOUR NEEDS. IN MAKING SUCH SPECIAL REQUESTS BE SURE TO STATE "Send for examination under conditions applying to EARLY ORDERS"

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

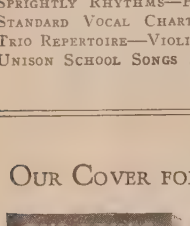
MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—July 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Album of Ornaments—Piano	30c
Choral Art Repertoire—Mixed Voices	50c
Distinctive Male Quartets	35c
Eight Healthy, Happy Tunes—De Leone	25c
Eight Hours At Our House—Piano—Bliss	25c
Great Days in The American Revolution—Mixed Voices—R. R. Perry	35c
Little Scarlet Flower, The—Operetta—Treharne	30c
Music of the Flowers—Piano Collection	35c
Organ Accompaniment and Registration—Chas. N. Boyd	2.00
Sacred Trios for Women's Voices	35c
Selected Chorales—Bach	35c
Sprightly Rhythms—Piano	35c
Standard Vocal Charts—Proschowski	1.00
Trio Repertoire—Violin, Cello and Piano	90c
Unison School Songs	20c

Our Cover for This Month



The romanticism of Venice just fills the tourist with a feeling that music is in the air. Because of this the cover on this issue is very appropriate for The Etude Music Magazine. Wilmer S. Richter, one of Philadelphia's successful artists, who painted expressly for The Etude the scene reproduced on the cover of this issue, shares with us a view he enjoyed at Venice when the gondolier's song wafted across the waters and the dancing, moonlit waters reflected fantastic shadows as graceful gondolas glided along while age-old buildings stood by giving a feeling of peace and security to it all.

The memory may retain beauty of this type seen by the eye, but how much more surely does the atmosphere of it all stay with us in music that pours forth something of the soulful feeling enjoyed at the time. The great American composer, Ethelbert Nevin, gives us this phase of Venetian gloriousness through an immortal work inspired by his sojourn in Venice. This *Day in Venice* suite is comprised of four beautiful tone poems. Originally written for piano, their charm soon necessitated choral, orchestral and other instrumental arrangements.

Etude Historical Musical Portrait Series

Teachers and students making a collection of *The Etude Musical Portrait Series* (See page 460 of this issue), may secure from the publisher extra sheets of this page or those previously appearing for the nominal price of 5 cents a sheet, postpaid—25 cents a dozen sheets, postpaid.

THE POWER OF A SLOGAN

The Etude is distributing through its issues over half a million signs during the next few months. The sign reads:

START
MUSIC
STUDY
NOW

You will find a full page given to this sign in this issue. Expose this sign in your window, your studio, your music shop. The results may amaze you. Great wars have been won by slogans. In modern business fabulous sums are spent to exploit them.

Here The Etude gives you the sign without cost to you. Use it right and you may expect returns. Properly displayed, it will help the cause of music study enormously.

Belshazzar

Cantata for Soli, Chorus and Orchestra

Words adapted by Louise Ayres Garnett
Music by Henry Hadley

It is with especial pleasure that we announce the publication of this very distinctive and brilliantly written cantata by a composer who is in the front rank of American writers of music. Dr. Hadley, known widely as a conductor of the highest skill, has composed a large amount of music of all types, included in which are several successful cantatas.

The present one is based on the familiar Biblical account of Belshazzar, the wild origies of drink and pleasure which he sponsored, and finally the fiery message suddenly written across the walls of the temple: "weighed in the balance and found wanting."

Only choruses of considerable size and training can sing this cantata effectively. The work contains many forceful climaxes and throughout the vocal writing is unusually good. The text has been well adapted by Louise Ayres Garnett, a poet of recognized standing.

An opportunity is provided our readers this month to obtain a single copy only of the vocal score of this work at a special introductory cash price of 40 cents, postpaid.

Great Days in the American Revolution

Eight Patriotic Choruses for Four-Part School Chorus

Texts by Frederick H. Martens
Music by Rob Roy Peery

Present day educators are seeking to correlate their courses in music study with other branches of the school curriculum, and these spirited part-songs for school chorus will supply stimulating material for study which may be readily linked up with the courses in American History.

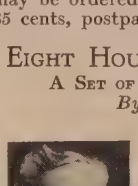
Mr. Frederick H. Martens, well-known writer and editor of New York City, has written texts which are based on eight decisive battles of the American Revolution, and in addition to these he has supplied short historical sketches which precede the music in each case.

These part-songs will be issued in one volume, in the usual four-part octavo form, with piano accompaniment. The music is easy to sing, martial in character, and each part is written strictly within the right range for school voices.

In advance of publication, single copies may be ordered at the special cash price, 35 cents, postpaid.

Eight Hours at Our House

A Set of Easy Piano Pieces
By Paul Bliss



Musical rhythm can be taught at the outset with great rapidity by using the natural accents of familiar words. This principle is employed by Mr. Bliss in *Eight Hours at Our House*. His melodies are unusually sprightly and taking, and the interest of the young player will have no excuse for lagging.

The left hand has its own work cut out for it in these easy pieces. The fact that there are no octaves anywhere, nor any pedaling, makes the book consistently easy throughout. Incidentally, every note, whether played by left or right hand, is fingered.

Take advantage of the special pre-publication cash price of 25 cents per copy, postpaid, to order your copy now.

Soft is the music that would charm forever;
The flower of sweetest smell is shy and lowly.
—Wordsworth

What Musical Books H... You Read?

We cannot imagine a doctor wi... office devoid of books, a lawyer ... his well lined shelves of legal ... would not invite our confidence, ... scientist without his favorite refere... unthinkable.

The knowledge of the past, the ... lems of the present, the hopes and ... tions of the future are bound up, ... professional man or woman, in book...

An agreeable pastime this summ... the teacher and active music work... be the reading of books pertaining ... art or practice of music. It wi... you many ideas that will be useful ... the next teaching season, besides br... you in contact with kindred minds.

Have you forgotten just where in ... history Haydn stands? Do you ... the German composers responsib... the Romantic period? Read ... *Standard History of Music* ($1.5... Baltzell's *History of Music* ($2.25)...

Every music teacher should be ... ested in *The Shortest Way to P... Perfection* ($1.50) by Leimer-Gie... You are sure to get something ... this book written by one of the g... European pianists and his teacher.

Buzzi-Peccia's book, *How to Succ... Singing* ($1.50) contains valuable ... for the singer who hopes to eng... professional work.

Many of our greatest men in bu... arts and letters, some of whom p... music as an avocation, have contr... chapters in Cooke's *Great Men and ... ous Musicians on the Art of Music* ... *Great Pianists on Piano Playing* ... *Great Singers on the Art of S...* ($2.25) contain advice and suggesti... the foremost artists of recent year...

Brower's *What to Play—Wh... Teach* ($2.00) is a thoroughly pr... book with which every teacher sho... acquainted. Christiani's *Principles ... pression in Pianoforte Playing* ($2... a standard work that deserves a p... every teacher's library.

If you are a music supervisor, ... *Music as an Educational and Socia...* ($1.50) and Burrows' *Light Oper... duction* ($1.50) must surely intere...

We have mentioned only a few ... many useful books in our catalog... you read them? If not, you are ... a treat.

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Unison School Songs

This distinctive collection which ... nearly ready is designed to brid... that time when young scholars ha... grown their kindergarten songs ... are not capable of singing in pa... the numbers in this book are d... tuneful and of a character which ... to make them interesting for ... The accompaniments are practic... vide sufficient support for the voi... are almost without exception easy ... to be played by the average pia... accompanies such groups as would ... book.

A single copy may be ordered ... special advance of publication ca... 20 cents, postpaid.

Advertisement

Little Scarlet Flower

Operetta in Three Acts

and Lyrics by Monica Savory
sic by Bryceson Treharne



When seeking material for a contemplated production by school, college or other groups, it is always a joy to find some really worthwhile operetta—an operetta that at once strikes one as having those qualities that mark it as a "sure hit." Such a work
retta—*The Little Scarlet Flower*
rilliant Welch composer, Bryce-
rne. Here is that happy combi-
plot and music for which many
rive, but few attain.
ry is an intensely human and
fantasy of appealing interest;
is deftly wrought without the
f lingering tunefulness and the
matic accompaniment to the dia-
this work a proximity to opera
seldom reached in an operetta.
It is an operetta, the production
will give amateurs much pleas-
e same time, it is of such pro-
s to make a very strong appeal
sional groups.
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e-press copy by subscribing now
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ctive Male Quartets

lly Designed for Radio and Concert Use

s and choruses of men's voices
me this volume which promises
an interesting variety of songs
and practical arrangements.
care has been taken to make
nber in the volume useful to the
ale group, and the arrangements
h of the four parts for the mel-
it lies best in that voice. These
nts are distinctly not in the old-
style, which delegated the mel-
s to the second tenor, nor are
xcessively symphonic in style as
le their practicality.
ntents include a choice collection
als, classics, old songs, humor-
ers and popular copyrights from
ore Presser Co. and John Church
catalogs. Single copies may be
the special advance of publica-
price of 35 cents, postpaid.

Album of Ornaments

For the Pianoforte

ook is a veritable treasury of
which occur various types of
. Some of these compositions
y old writers, such as Couperin,
d Bach—and others by leading
the present day.
ctive feature of the work is the
which discusses in a clear and
ion the best known ornaments
accepted style of playing each.
djunct to the regular technical
is book will be invaluable.
still—though for a short time
r it at the pre-publication cash
30 cents, postpaid.

Selected Chorales

Johann Sebastian Bach

orales of Bach today stand un-
as the loftiest expression of a
enius. With the recent develop-
musical appreciation in schools
hes the works of Bach are con-
coming more popular.
lume of thirty carefully chosen
with preface by Edward Ship-
es, will make available the most
of the chorales from this mas-
suitable texts of a fine char-

cial introductory price for this
5 cents a copy, postpaid.

Eight Healthy, Happy Tunes

For the Kindergarten Class and the Very First Grade in Piano

By Francesco B. DeLeone



This excellent little volume, which is a true novelty and which will prove both entertaining and instructive to little pupils, is expected to be off the press very shortly.

With its sprightly tunes by Mr. DeLeone and their skilfully adapted texts by Mr. Edmund Vance Cooke, these pieces will be the dessert course for youngsters who will be glad to turn aside for a few moments from the five finger exercises and their dry but necessary details of piano instruction.



Even grown-ups will enjoy the humor of such pieces as "Hello, Mr. Toothbrush," "The Very Good Cow" and other numbers in this set.

A copy can still be had at the introductory cash price of 25 cents, postpaid.

Choral Art Repertoire

Mixed Voices

By Edward Ellsworth Hipsher

Theodore Thomas, that great "Apostle of Good Music for America," said repeatedly that "popular music is the music which the people know;" and so he started out to make good music popular with the masses, by arranging for his great orchestra such undying melodies as the *Träumerei* of Schumann and the *Melody in F* of Rubinstein, and interpolating these as the "appetizers" for the more complicated and exacting works.

Just for a like purpose of bringing some of the immortal creations of the masters within the experience of the young singers of our High Schools, the author of this book has selected a group, each of which has been long loved, and has arranged these with literary texts that help to interpret their spirit and with parts for the voices that first of all have been made *vocal*. Who would not be interested in singing that great second movement of Beethoven's "Immortal Fifth," with those inspiring passages for the brass choir twinned with stirring patriotic phrases?

A single copy of this volume may be had at the special advance of publication price of 50 cents, postpaid.

Standard Vocal Charts

By Frantz Proschowski

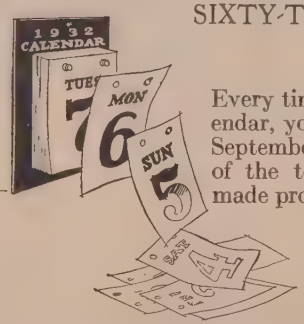


No matter how simple a plan or mechanical appliance may be it is more readily understood when explained by means of drawings or diagrams. Why then should not the vocal student have definite knowledge of one of the most delicate of all appliances — his own voice-producing apparatus? This is the purpose of the very excellent set of charts made by the eminent vocal authority, Frantz Proschowski, who is also a draftsman of ability. Great scientific exactness has entered into the preparation of these charts so that they will be of immeasurable assistance to the teacher in demonstrating to pupils just where certain defects occur in their singing.

There are five of these charts printed on three sheets so that they will not take up much wall space. They show an excellent cross-section of the vocal apparatus together with the tongue position in producing the different vowel sounds.

Teachers will find these charts a most valuable addition to the studio equipment and by ordering now, it is possible to secure a set at the special introductory cash price in advance of publication of $1.00 for the set.

SIXTY-TWO PRECIOUS DAYS



Every time you rip off a day from your calendar, you will be just that much closer to September 1st, the hour of the opening gun of the teaching season. Unless you have made proper preparation, your whole season may suffer. This year of all years, teachers simply must order well in advance so that they may take immediate advantage of the return of prosperity. This issue and the next are full of lists of material teachers virtually are obligated to have in order to inaugurate a successful teaching season. Mark the flying days and order now to avoid hurry and disappointment at the last moment.

Music of the Flowers

Album for the Pianoforte

The beauties of nature have ever been the inspiration of poet, artist and musician. Many composers have dedicated their compositions to flowers and the compilers of this unique volume had a wide range from which to select in gathering the attractive pieces that comprise its contents. Teachers wishing to present their pupils in novelty or costume recitals will find here a wealth of material. While this book is in preparation for publication advance orders for single copies of the first edition may be placed at the special price, 35 cents, postpaid.

Trio Repertoire

For Violin, Cello and Piano

The instrumental trio, consisting of violin, cello and piano, is coming into greater popularity as a school group, in radio programs, as professional entertainment for hotels and resorts, and on the concert stage.

The gratifying success of our collection entitled *The Trio Club*, issued for this group, has induced us to prepare this second volume. The violin and cello parts are carefully edited with bowing and fingerings, and the piano book will contain the violin and cello parts in the usual score form.

The contents include such favorites as *Songs My Mother Taught Me*, Dvořák; *Calm as the Night*, Bohm; *Favorite Waltz*, Brahms, and arrangements from Beethoven, Schubert and many contemporary composers.

The complete set may be ordered now at the special advance of publication cash price of 90 cents, postpaid.

Organ Accompaniment and Registration

By Charles N. Boyd



Mr. Boyd, a prominent organist and teacher of Pennsylvania, has produced in this work a method of instruction for organists which fills a great need. How many organists have ever spent much time or thought on the subject of registration? They quickly become satisfied with a few routine combinations of stops and they work these to death—thereby losing the chance for that variety of color which would make their performance really interesting to the audience.

At the beginning of this work, which is divided into two volumes, there is a complete listing of organ stops with the characteristics of each. Of course there are many full length pieces which are part and parcel of *Organ Accompaniment and Registration*. They illustrate in a fine way the various principles which the author lays down in his text. All are by composers of the highest standing.

It is still possible to obtain these books at the special advance of publication cash price which is $2.00 postpaid, for the complete work. The volumes are not obtainable separately.



Sprightly Rhythms

For the Pianoforte



It is hardly necessary to call to the attention of piano teachers the pleasure with which the average American pupil welcomes a piece with "sprightly rhythm." The experienced teacher *knows* that a book of pieces of this kind will appeal and when this attractive material may be had in compositions of recognized composers she will not hesitate to present the book to the pupils.

But this book has not been made solely for teaching purposes. There are many piano players of limited technical facility who enjoy an occasional hour at the keyboard, either in the entertainment of themselves or their friends. Among these this book should be well received.

Incidentally, the pianist who supplies the music for dancing classes will add materially to a repertoire of appropriate selections in the possession of a copy of this volume.

This book is now well advanced in preparation for publication but during this month the special advance of publication price, 35 cents, postpaid, is still in effect.

Sacred Trios for Women's Voices

There is an increasing demand for good three-part sacred choruses for women's voices. Church music of this type offers an interesting change from the usual mixed voice combination, and also proves useful to the small choir where men's voices may be missing.

This collection contains about twenty compositions of a dignified and churchly character, and many well-known composers are represented in the volume.

For a limited time, we are offering this book at the special pre-publication cash price of 35 cents a copy, postpaid.

An Opportunity for Teachers to Increase Their Incomes

Drop us a post card for information regarding our Gold Bond Coupon Plan. For each coupon returned with an Etude Music Magazine subscription, a credit is given to the holder of the bond. When all coupons attached to the bond are returned, a substantial check is sent to the holder. No exacting work—no expense to you—all profit. Be sure and write today for complete details.

(Continued on page 524)

Advance of Publication Offers Withdrawn

As is customary when one of the works announced in the foregoing paragraphs is ready for delivery to advance subscribers and is placed upon the market for sale to the music buying public, formal announcement is here made of the withdrawal of the special advance price offer. This month we announce the publication of a booklet that should meet a cordial reception:

Carols of Praise for Children's Day is a service containing twenty-five songs, poems and recitations for this joyous occasion. It is much superior to the usual work of this kind, both from a literary and musical standpoint. Prices—Single copies, 8 cents; Dozen, 80 cents; 50 copies, $3.25; 100 copies, $6.00.

Three Fine Copies of Etudes for Only 35 Cents

The Etude Music Magazine gives music lovers everywhere the opportunity to become acquainted with its exhilarating musical contents at a price which is a bargain indeed. Three fine summer numbers—June, July and August will be sent to any one for the small sum of 35 cents. This is less than the actual cost of manufacture. Every music lover will appreciate these splendid numbers with their inspiring, instructive, interesting articles. No one can make a better musical investment. Treat a friend to three months' trial subscription at an expense less than the cost of a good lunch and the treat lasts for 3 months. This offer expires August 31st, 1932.

THE "STALLED" ENGINE



It is a serious matter for the motorist or the aviator to find his motor power has failed him. Frequently, teachers and active music workers risk making a wreck of their musical standing through the use of hastily selected music which has no motivating powers with students or audiences. The wisdom-blessed musicians save a lot of trouble for themselves by investigating first of all the publications which enjoy a good sale. From such dependable material, safe and success-making selections may be made to fit individual requirements. You meet these "best sellers" in the publisher's printing orders. Some of the items ordered reprinted last month are named below.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24876	Dream Tune—*Rolfe*	1½	$0.25
25292	Hawaiian Nights—*Grey*	2½	.35
23891	Polish Dance—*Ketterer*	2½	.35
19504	Ivy—*Renk*	3	.25
7595	Wistaria—*Engelmann*	3	.35
7931	Quartet from "Rigoletto"—*Verdi-Engelmann*	3½	.30
30155	El Capitan (March)—*Sousa*	3½	.50
11991	Chanson du Soir—*Hackett*	4	.35

SHEET MUSIC—PIANO DUETS

3829	A May Day—*Rathbun*	2	.50
19301	Moonlight Revels—*Andre*	3½	.75

SHEET MUSIC—ONE PIANO, SIX HANDS

9060	Sylvan Sprites—*Engelmann*	2	.50
16919	Taps! (Military March)—*Engelmann*	3	.60
9943	Under the Mistletoe (Waltz)—*Engelmann*	2-3	.75
8530	Polka de la Reine—*Raff*	4	.60

PIANO INSTRUCTORS AND STUDIES

First Year at the Piano—*Williams*	1.00
Daily Exercises. For training the five fingers of both hands. *Crosse*—Volumes 1 and 2, each	.75
Fingers Ten at Work and Play—*Terry*	.60

PIANO SOLO COLLECTION

A Day in Venice—*Nevin*	1.50

PIPE ORGAN METHOD

The Organ—*Stainer*	1.25

MUSICAL LITERATURE

A Treatise on Instrumentation—*Prout*	1.00
Pronouncing and Defining Dictionary of Music—*Mathews & Liebling*	1.25

MUSICAL RECITATION

23778 How the Elephant Got His Trunk—*Peycke*	.50

VOCAL INSTRUCTOR

Vocal Instructor—*Myer*	1.25

VOCAL SOLO COLLECTIONS

Famous Songs—*Krehbiel*—*Alto* and *Tenor*, *Each*	1.50
Church Soloist (*Low*)	1.00
Church and Home Collection of Sacred Songs (*High*)	1.00

SHEET MUSIC—VIOLIN SOLO

30095	Mighty Lak' a Rose—*Nevin-Banner*	.50

GUITAR

U. T. D. Method for the Guitar—*Eaton*	.75

SHEET MUSIC—VOCAL SOLOS

Cat. No.	Title and Composer	Price
12125	By the Waters of Minnetonka (*Low*)—*Lieurance*	$0.60
24356	Sheila—*Kellogg*	.50
30050	The Green Cathedral (*High*)—*Hahn*	.60
30082	Mon Desir (My Desire) (*Low*)—*Nevin*	.60
30447	I'll Take You Home Again, Kathleen—*Westendorf*	.50
12242	Jean (*Med.*)—*Burleigh*	.50
30220	Cradle Song—*MacFadyen*	.50
30066	Will o' the Wisp (*Low*)—*Spross*	.60
30421	Boat Song (*Low*)—*Ware*	.60
30019	Rachem (*High*)—*Mana-Zucca*	.60
30498	Elf Man (*Low*)—*Wells*	.50

OCTAVO—MIXED VOICES, SACRED

20880	Vesper Bells, "Kamennoi-Ostrow" — *Rubinstein - Hallet - Hanna*	.18

OCTAVO—MIXED VOICES, SECULAR

10834	Alma Mater. (Class Day or Commencement Song—Unison, two-part or mixed chorus)—*Bischoff*	.06
35160	Come With Me to Romany—*Browne*	.12

SCHOOL CHORUSES

35053	Youth and Spring (*Four-Part*)—*Stcinel*	.15
20370	A Spring Fantasy (*Two-Part*)—*Dale*	.08

OCTAVO—THREE-PART TREBLE

35076	Summer—*Chaminade-Shelley*	.16
35226	O Happy Fair—*Shield*	.10
35225	A Mother Song—*Gaynor-Blake*	.12

OCTAVO—MEN'S VOICES

10525	Bill's Board Bill—*Chaffin*	.15

INDIVIDUAL BAND NUMBERS

34007	King Cotton—*Sousa*	.75
34001	Soaring Eagle March—*Klohr*	.75
34023	On the Road to Mandalay—*Speaks*	.75
34040	The Liberty Bell March—*Sousa*	.75
34051	Men of Valor—*Klohr*	.75

BAND COLLECTIONS

The Sousa Band Book. *Each Part*	.30
The "Veribest" Band Book. *For Young Bands*. *Each Part*	.30

ORCHESTRA COLLECTION

Presser's Popular Orchestra Book *Each Part*	.30
Piano Acc.	.60

Swindling Magazine Canvassers

It is our duty again to warn music lovers everywhere against fake magazine subscription men and women. Pay no money to strangers unless you are convinced of their responsibility. Pay no money unless you read the contract or receipt offered you. Read every word of it. It is placed with a legitimate solicitor for your protection. Do not permit a magazine agent to change a contract. It is printed clearly and specifically for the express purpose of preventing misunderstanding and confusion.

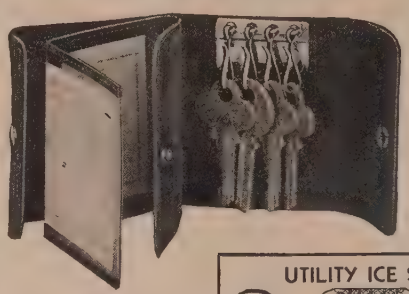
Daily receipt of complaints from music lovers throughout the country that money has been paid and no magazine received make this warning imperative.

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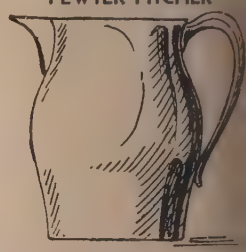
These valuable articles—things you'll need and use this Summer—may be yours absolutely FREE! All you need do is secure the one, two or three subscriptions for THE ETUDE required for the reward you prefer. These subscriptions you can easily and quickly obtain from your musical friends and those interested in music in your locality. Send each order with FULL PAYMENT to us. Return mail will bring the reward of your choice, without cost! Start today! Personal subscriptions alone do not count.

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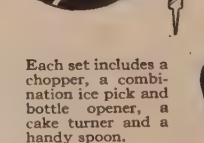
As a gift or for your personal use, this modern style Pitcher is especially desirable. It is made of solid pewter and holds one quart. A fine reward for securing TWO SUBSCRIPTIONS.

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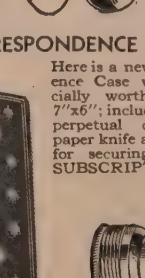


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This polished, hammered brass Jardiniere is especially attractive—will be warmly appreciated for ferns and plants. It is 9" in diameter, 7" high and has lion's head handles. Awarded for obtaining THREE SUBSCRIPTIONS.



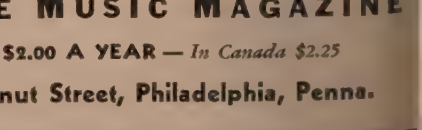
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Complete with bulb and battery, this full-nickel Flashlight fills an ever-present need. You'll wonder how you got along without it. Awarded for obtaining THREE SUBSCRIPTIONS.

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WORLD OF MUSIC

(Continued from page 457)

ATIONAL MUSIC TEACHERS' TION will hold its next annual rom December 27th to 30th, at n, D. C. Chairmen of Committe year, as announced by president arthout are: Advisory Council of sociations, Francis A. Wheeler, College, Shreveport, Louisiana; Music, Howard Hanson, Eastman Music, Rochester, New York; nd Universities, J. Lawrence Erb, at College, New London, Con- Community Music, Peter W. Columbia University, New York; Music and Libraries, James T. University of Missouri, Columbia, Music in National Education, ices Elliot Clarke, RCA Victor Camden, New Jersey; Organ and sic, Palmer Christian, University an, Ann Arbor, Michigan; Class in Applied Music, C. M. National Bureau for Advance- Music, New York City; Tests in Intelligence, Frank A. Beach, ate Teachers' College, Emporia, nd Public School Music, Russell Board of Education, Cleveland,

JOSEPH HAYDN'S remains erred in a manner worthy of his en, on January 31st, the two anniversary of the master's birth, it Prince Esterhazy had them a mausoleum built on his estate dt, near Vienna, for this purpose.

OWARD GARRETT McCOLLIN one thousand dollars for a cham- composition has been awarded to s of Paris. Mr. Valls was born ia. He studied first with Luis Barcelona and later in Paris with Roussel.

NCE CAMERON WHITE, the n Negro violinist and composer, ded R. Nathaniel Dett as head of on Institute's School of Music at Virginia. Mr. White is this nishing his studies in Paris on a Fellowship.

IRST ORGAN in central Africa nstalled in the Cathedral at Na- ganda. It was dedicated on No- th. last. Already the native oir of this cathedral had achieved e notice for its fine choral serv-

RGAN presented by King George Huguenot church at Spitalfields property of the Shoreditch Wes- ssion (London), and is being modernized. King George V is interested in the movement and liberal subscription to the fund.

ECOND ANNUAL FESTIVAL an music was held for four days May 3rd, at the Eastman School Rochester, New York. With such works as "Skyscrapers" by John rpenter, "Through the Looking Deems Taylor, and Howard Han- ing Quartet in one movement," nted Quincy Porter's "Ukranian Strings." Mabel Wheeler Daniel's Deo" for chorus and orchestra rd Rogers' cantata "The Raising s." An interesting première was rnard Wagenaar's "Second Sym- A sane and conservative move- the advancement of our musical

OYAL THEATER of Madrid is rocess of being remodeled; and, has been finished, the opera man- as promised free matinees to the

TATE CHORAL FESTIVAL of onvened at Richmond from April th, under the direction of John nteresting events were a Russian y the Kedroff Quartet, a recital inent English pianist, Myra Hess, estival of nearly one thousand program of the works of Virginia a performance of the "Stabat Dvořák, with T. Tertius Noble , and a program by the National Orchestra of Washington, D. C., s Kindler. Among notable guests Elmer J. Ottaway, Julia Fuqua, Francis Cooke and William Arms

THE WESTMINSTER CHOIR SCHOOL is reported to have made plans to move this fall from Ithaca, New York, to Princeton, New Jersey, where it will be affiliated with Princeton University and the Princeton Theological Seminary.

THE COSMOPOLITAN OPERA ASSOCIATION of New York is a new movement announced for the purpose of giving grand opera at popular prices for the general public. Max Rabinoff, former head of the Boston Opera Company, is the moving spirit in the enterprise.

YALE UNIVERSITY GLEE CLUB won the Metropolitan Intercollegiate Glee Club Contest held in Carnegie Hall of New York City, on February 27th, with 247.2 points as its score. The New York University Glee Club, national champion of 1931, made 231.6 points and the Princeton Glee Club had 228.6 points to its credit.

SAMUEL A. BALDWIN, on his retirement from his professorship in the College of the City of New York, gave the splendid library of organ works which he had used in his thirteen hundred and sixty-two recitals on the College organ, to the School of Sacred Music of Union Theological Seminary.

MAX REGER'S widow is reported to have entrusted the completion of his last work, an unfinished *Rhapsody for Violin and Orchestra,* to Florizel von Reuter, violinist-composer, who next season will play the work at its Vienna première.

TWO AMERICAN COMPOSERS, George Antheil and Adolph Weiss, have received Guggenheim Awards which relieve them from financial worries while carrying on a year of studies and creative work in Europe.

PRODUCING OPERA on a grand scale without producing deficits seems to have started towards a solution at Buenos Aires, where superior performances were given this season at reduced prices, and this with a deficit only one-fourth that of last year.

A RARE MANUSCRIPT, the original of Johann Sebastian Bach's *Clavierbüchlein* has come into the possession of the Yale School of Music. It contains a collection of pieces which Bach compiled for instructing his son, Wilhelm Friedemann, as well as directions as to the composer's method of teaching. There are preludes from "The Well Tempered Clavichord," two and three part Inventions, and chorale preludes, probably written for the first time in this *Clavierbüchlein.*

DR. HOWARD HANSON has been appointed by the Committee on Music for the Century of Progress World's Fair (Chicago) of 1933, to formulate a list of American compositions for orchestra to be presented to Dr. Frederick Stock, general musical director of the fair, as suitable for use on the programs of this celebration.

COMPETITIONS

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts, for women's voices, by an American composer. All manuscripts must be received before October 1, 1932; and further particulars may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

A EUGENE YSAŸE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgium violinist. The contest is international, and information may be had by addressing the Ysaÿe Violin Prize Committee, in care of the Brussels Conservatory of Music.

SCORES OF PRIZES, ranging from ten thousand to fifty dollars, are offered by the management of the Moose Music Festival and Exposition to be held at Cleveland, Ohio, from August 21st to 27th. For particulars address Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio.

Musical Jargon of the Radio

(Continued from page 464)

The chief ten means of doing this are:

By rhythmical transformations of the subject without disturbing the melody or harmonies. Thus double measure may change to triple measure, while the speed may be retarded or accelerated.

By alteration of the melody without changes of harmony or rhythm, the melody being elaborated by ornaments, syncopations, passing notes, suspensions and many other such devices.

By alteration of both melody and harmony, with the rhythm only remaining unchanged.

By changing the harmonies while the melody and rhythm remain the same; this being done either by varying the successions of chords, by changing from major to minor, or *vice versa,* and by other similar means.

By altering the melody and rhythm, so that only the retained harmonies preserve the likeness.

By alteration of the accompaniment so that polyphony changes to simpler harmonies, or the reverse; or by variations in the figuration of the accompaniment.

By variety of contrapuntal treatment; by imitation or canonic treatment; by shifting the motive to other parts; by inversion or doubling of the counterpoints.

By alterations of power and tone colors; changing the degrees of power; augmenting or diminishing the instrumental and vocal masses; or by changes of instrumentation.

By varying the register; changing the theme to a higher or lower position in the musical compass.

By changes of expression, such as regards *legato, staccato,* hurrying or slackening of movement, or by any such means that vary the spirit of the themes or motives.

* * * *

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

Immortal Melodies Contest

(Continued from page 511)

200	Roamin' in the Gloamin' ..... Lauder	218	Swan Song, Lohengrin ..... Wagner
201	Rondo Capriccioso ..... Mendelssohn	219	Thunder March ..... Sousa
202	Rosamunde Overture ..... Schubert	220	Thuringian Folk Song
203	Russian National Anthem ..... Lvoff	221	Valkyries' War Cry ..... Wagner
204	St. Matthew's Passion O Sacred Head ..... Bach	222	Valse in D flat ..... Chopin
205	Salve dimora ..... Gounod	223	Vesti la giubba ..... Leoncavallo
206	Scarf Dance ..... Chamiuade	224	Vien qua Dorina Bella ..... Weber
207	Scheherazade ..... Rimsky-Korsakoff	225	Waldesgesprach ..... Schumann
208	Scherzo ..... Schubert	226	Waltz (Faust) ..... Gounod
209	Semper Fidelis ..... Sousa	227	Waltz in A flat Major ..... Chopin
210	Serenade ..... Toselli	228	Waltz in D flat ..... Chopin
211	Shall We Gather at the River... Lowry	229	Watch on the Rhine ..... Wilhelm
212	Siegfried's Funeral March .... Wagner	230	Waters of Minnetonka ..... Lieurance
213	Some Day He'll Come Back to Me— Butterfly ..... Puccini	231	What Melody, Hark ..... Mendelssohn
214	Sonata for Violin and Piano... Franck	232	When You and I Were Young Maggie Butterfield
215	Still wie die Nacht ..... Bohm	233	When Twilight Weaves .... Beethoven
216	Storm (William Tell) ..... Rossini	234	Where the River Shannon Flows
217	String Quartet, Op. 11, Andante Cantabile ..... Tchaikovsky	235	Widmung ..... Schumann
		236	Yankee Doodle ..... Old English
		237	Ye Banks and Braes of Bonny Doone

LETTERS FROM ETUDE FRIENDS

The Echo Scales

To THE ETUDE:

Here is a suggestion which I have found helpful with young pupils who dislike their scales and generally practice them with the right hand, forgetting or not caring that left hand practice is just as essential.

I tell them to practice "echo" scales. That is, we begin with the left hand pretending it is a boy out in the hills listening to his echo. The left hand plays loudly; then the right hand echoes just what the left hand played but several octaves higher and very softly. I find this game works when others fail.

All best wishes for THE ETUDE'S success. I find in it an answer to all my problems. I could not teach without it.

MRS. ROY BARTON.

The Etude for Self-Help

To THE ETUDE:

I am a great lover of good music and a reader of THE ETUDE. There is not one article in it that I have missed since first I began taking it. There is no other magazine like it. I can hardly wait each time for the next one to come.

For six years I studied under a teacher but now I am studying by myself. I find great help from THE ETUDE.

In my "Music Scrap Book" I am putting a brief history of music and brief histories of all instruments, the lives of composers, singers and instrumentalists and numerous other items. A great deal of my information I get from THE ETUDE. In my public speaking course at school I gave recently a twenty minute talk on music, which was received very well.

There is nothing in all the world like music, and good music is worth listening to at any time. The so-called "jazz" seems a pitiful substitute in a world where there is so much good music.

THE ETUDE music is always helpful but I like it expecially this month as there are a few of my favorite pieces in it.

THE ETUDE is the most interesting and educational magazine I have ever known. I praise it very highly. I have learned a great deal from it besides gaining much pleasure.

KATHRYN PARSON.

Using The Etude to Raise The Standard of Teaching

To THE ETUDE:

The best teacher is the one who can deliver the most information in the shortest period of time. We can see, therefore, how THE ETUDE may be an aid in raising the standard of teaching.

There are so many phases of music which take a considerable amount of time to explain that, if the lesson is of short duration, one can do little but listen to the work prepared and give instruction for the next week. However, those teachers who have subscribed to THE ETUDE for years and have kept their back copies have a vast quantity of information on various subjects.

So, when a subject is to be discussed, such a teacher may select the most suitable article on the subject from THE ETUDE and give it to the pupil to study at home as a supplement to the lesson. The pupil's knowledge of the subject should be tested at the following lesson, time being saved by having the pupil write as briefly as possible what he has learned from his reading. One can check the short essays in what time one has available, for instance, while waiting for the pupils who always come late.

G. BROWNSON.

"Music is incapable in itself of appeal to any sense but that of beauty. The song is explained by its text. The opera is explained by its libretto. The romantic instrumental composition is a sealed book if its title does not break the seal. How many of us would escape inextricable confusion in the presence of Vincent d'Indy's 'Istar' variations if no kind friend let us into the secret?"—W. J. HENDERSON.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Only the Little Baton

By Verda M. Houk

ALL the members of the orchestra family were grouped around the big black piano waiting for their masters and mistresses to come for them. The little baton had climbed up on to an empty music stand and settled himself for a nap. He



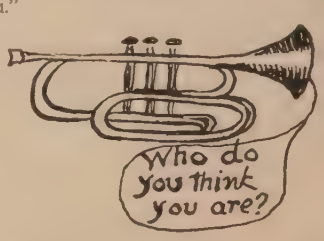
was such a plain and quiet little fellow that no one noticed or paid any attention to him. No one ever guessed how lonely or left out he felt in the orchestra family. He had no beautiful coat of mahogany or silver or gold like most of them had. And he couldn't sing at all though he knew just how and when each and every one of the orchestra instruments should sing. "I'm just a plain, spindling, little nobody," he thought. So he always felt more comfortable when he could hide away by himself.

But, as he soon discovered, sleep was quite out of the question.

"Oh, dear," sighed the first violin, "I'm so tired of lying here on this hard table. I wish I could curl up in my soft velvet bed and go to sleep. But I must stay awake. The orchestra would never sound right without me."

"Hm—m," sang all the other violins, "you mean without all of us, don't you? You surely know that you, alone, would hardly be missed."

"Couldn't get along without you?" tooted the trumpet, "Who do you think you are anyway? I'd like to know who leads this orchestra. If it weren't for me where would we all be? Everyone knows I am always heard above all the rest of you."



"Yes, but you need us to accompany you," said the trombone and the French horn. "You always find one or both of us in every good orchestra."

By this time the woodwinds were aroused. The clarinet looked at the flute and the oboe nudged the bassoon. Then the clarinet piped up, "Who plays the high, high notes for you and gives the delicate shadings to our music, if it isn't we woodwinds? Who ever heard of an orchestra where we don't have an important part? Tell me that, will you?"

"Boom, boom, ba," shouted the bass drum. "How big you all talk! Who do you think keeps time for you, if it isn't we basses? Each one of you thinks he is the whole show. But you wouldn't sound like much if I weren't beating time for you all the while—to say nothing of all I do with my cymbals and triangles."

"And me, too," rattled the snare drum.

"Zoom!" agreed the big bass viol.

"Um pah!" grunted the tuba.

"Now that you all have spoken, please listen to me," said the big black piano, with a crashing chord. "Down in your hearts, you all know I am really the most necessary member of the orchestra family. Don't you all have to be tuned to my pitch before you can play together? Besides, I am complete in myself. I could furnish music for any occasion if none of you were here; which is more than any of the rest of you can say. Just show me an orchestra where I am not the central figure."



"Oh, dear me," groaned the little baton. "Such jealous quarrelsome children! I'm glad they haven't thought about me. What a clamor and discord they are making."

But then the room suddenly became very quiet. The masters and mistresses had come for their instruments, and the director had taken his place before them.

The violins tightened their strings and raised their bows. The horns cleared their throats. The big black piano gave them their pitch, and the basses stood ready to play.

But no one made a sound.

"Why don't you begin?" whispered the first violin to the trumpet.

"I'm waiting for the piano," the trumpet replied.

"Indeed!" snapped the big black piano. "Do you think I don't know enough to wait for the baton?"

"The baton! The baton!" they all cried at once. "Where is the baton? Doesn't he know we can't begin until he s off?"

When he heard this the little ba so astonished that he nearly fell music stand. "What do you th that?" he thought. "After all the ing, they are calling for me to lea Come to think of it they always for me. And they always do ju I tell them, too. It can't be—why be the real leader of the orchestra a leader without an orchestra is n than an orchestra without a lea the thing for us to do is to work harmoniously to make the most b music we can. Why worry about the most important member?"

And the director said the or never had sounded better than it d day.

Jean and Her Thumbs

By Marion G. Osgood

AFTER studying piano for several years Jean began to wonder why she did not play better. "I've heard other people play my pieces," she told her Mother, "and they have sounded much better than when I play them. I am afraid that my hands are stiff. For my running passages are not smooth and nice, and my thumbs always bump so!"

"Well, perhaps you need a new teacher," suggested her Mother. So they went to see a very fine teacher one day, and Jean played one of her best pieces for her.

The new teacher smiled encouragingly and said, "My dear, the only thing that keeps you back and spoils your otherwise good playing is your lack of thumb control. You have good piano hands except for those awkward thumbs."

"Thumb control!" echoed Jean, "I just knew there was something wrong with my thumbs. Do you think you can improve them?"

"Certainly. At least you can improve them yourself. All I shall have to do is to show you how. Your thumb muscles are weak and clumsy because they have not been given the proper exercises. You will need exercises for the purpose of liberating and strengthening the thumbs. Your scales and arpeggios are poor on account of this fault. For a while we shall work on these exercises and not bother about pieces at all."

Jean thought it would be too bad to give up pieces; but after all she knew that she would play them much better when she took them up again, and besides it would be for only a short while. So she cheerfully said, "I'll do any thing you say, because I really do want to be a good player."

"That is fine," continued the teacher. "We shall have slow practice of scales for thumb alone; slow scales in different rhythms; arpeggios for each hand alone; thumb exercises for going under and coming out again and for turning the weak joint out instead of in. It will really be lots of fun."

So Jean worked hard on her new exercises and soon she saw a wonderful improvement. And now she is on the way to become a fine pianist.

Notice your own thumbs the next time you go to the piano and see if they need any of Jean's exercises.

Music and Nature

I love to play scales with the daisies;
I love to play chords with the rose.
My keyboard is made of their petals,
Thus fairyland practice-time goes.

The Royal Family

By Esther Shaw Gibso

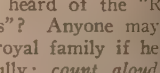
HAVE you heard of the "Royal of Musicians"? Anyone may be ber of this royal family if he will thing faithfully: *count aloud and* on all new work until the time is n The boys are called "Counts," and are given the title of "Countess." those who do not count are dubb account"!) To which group do y long? Line up on the right side!

Musical Terms

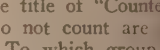
By Bettina Landis Gro

STACCATO touch is always ha Its tones are very short and sna

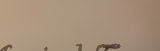
LEGATO touch is full and roun Its tones connected will be foun



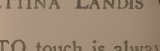
These dots tell us that the stra Enclosed must now be played a



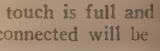
Every time we see a HOLD, The note is longer than it told.



The sign called NATURAL, a Turns sharps and flats to natura



When you see these little tents Stress the notes, they are ACC



A DOUBLE BAR, quite thick a Denotes the ending of a song.

JUNIOR ETUDE—(Continued)

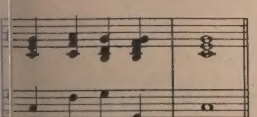
Who Will Play For Us to Sing?

By Olga C. Moore

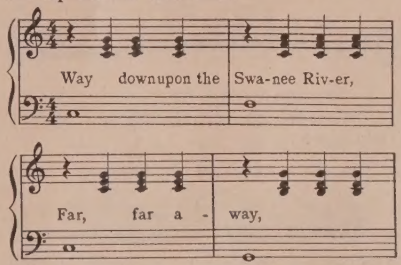
the day on which a music session
e conducted in the school audi-
The young lady who usually
e piano to accompany the singing
ill to come to school, and Miss
o led the singing did not know
lay the piano.
hall sing *America,*" she an-
"Is there any one here who
ic lessons and who can play the
us?"
I can play any ol' song," boasted
etic-looking boy who walked for-
seated himself at the piano. But
ing and missed notes certainly
ncourage singing.
nyone play *The Star-Spangled*
hastily asked the teacher; but
no answer from the large class

ose we can sing the old songs by
Foster, *Old Black Joe* and *Old*
Home, without any piano ac-
ent, but surely someone can play
guess, with a few chords?"
Miss Kelly.
, may I be allowed to try?" mod-
ed a little girl about eleven years

ly, June! You may try. Come,
e key of C. We shall sing *Old*
Home," and the teacher motioned
g boy to come away and make
June at the piano.
ildren were quietly expectant.
ch a small person could not play
But, to the surprise of every
t, June played some firm chords
no that sounded like this:



it!" exclaimed Miss Kelly, pleased to find someone who could help her. "That is what I want! Now, break up the chords into an accompaniment and all will go well. Ready! Sing! *Way down upon the Swanee River*" and she led them in the opening words of the song. Bravely little June played her chord accompaniment like this:



JUNE'S ACCOMPANIMENT

Her ear always told her just which change was necessary clear to the end of the song. All the children were enthusiastic and applauded loudly. Miss Kelly was so pleased that she placed her arms about June and kissed her. That evening after school, when June took her music lesson, she told her teacher what had happened.

"I never could have done it, if I hadn't learned about the I, IV and V tones being the principal ones in a key and how the dominant seventh chord resolves into its tonic. Oh, I'm so glad you had me practice on these simple accompaniments for my lesson. But there's one thing I'm going to do before the week's over and that is learn to play and memorize the music of *America* and *The Star-Spangled Banner.* I'm ashamed to think that I have taken lessons for two years and couldn't even play them today. But I *will* next time!"

Fine! I am sure I hear several of you say you would follow June's example. Besides, you might some time be asked to play these songs at a party.

Game for Club Meetings

Old Man Staff

By Gladys M. Stein

Have as many slips of paper as there are guests, and draw a different kind of note on every slip except one. On this paper write the words, OLD MAN STAFF.

Place these papers in a hat and have the players each draw one out. The person getting the OLD MAN STAFF slip becomes the leader of the game, while the other players take the name of the note on his or her slip.

The players form a circle around OLD MAN STAFF and then ask him, "What kind of note are you going to catch today?"

The leader calls the name of any note he wishes, and the person who drew that note must run around the ring of players three times before the leader catches him. Should he be caught before completing the third circle he must take the place of the OLD MAN STAFF. Then the players ask this leader to choose his note, and the chase begins once more.

Club Corner

Dear Junior Etude:

In December we met at the home of our piano teacher and organized "Melody Makers Music Club," with eighteen members. We meet at different homes on Friday evenings, twice each month.

We study the lives of the great masters and have a miscellaneous program.

We all read The Etude and enjoy it very much.

From your friend,
Jeanne Bradley (Age 9),
Arkansas.

Dear Junior Etude:

Our club, which is the Hamden B Natural Club, was organized in October, 1930.

The purpose in forming this club was to learn more about music. At each meeting we study the biography of a famous composer. After the meeting musical games are played and a musical program which is arranged by some member is given.

Our meetings are held the first Sunday in every month. We have eighteen members and each one enjoys belonging to the club and is interested in its success.

Agnes Gehrke (Age 13),
Connecticut.

Dear Junior Etude:

This is my fourth year in piano and I like it very much. My teacher's name is Miss C. Erickson, and she is very nice.

I attend the eighth grade of the Canadian Academy School for boys and girls.

It is heaps of fun to live in Japan. I was born here, and have lived all of my life except one year here. Next month the school is having a bazaar and concert in which I am playing the piano. The school is trying to raise money to erect a new school building not far from here.

Last year another girl and I gave a small recital in the teacher's studio. This year our music class is going to work for the medals shown in the front of The Etude.

I remain your friend from Japan,
Rachel Hassell (Age 12),
Canadian Academy,
Kobe, Japan.

Dear Junior Etude:

We have organized a club called the "Mozart Midgets." When we get enough money in our treasury we are going to have pins with Mozart's picture on them. We meet every Friday after school. We study composers and their works.

From your friend,
Betty Dinsmore (Age 9), N. Y.

The Erratic Pulse

Gertrude Greenhalgh Walker

slid want to join an orchestra. He
felt equal to the undertaking.
e he had one failing which his
ad labored very hard to over-
I was very careless with rhythm.
at's the use of being exact?"
uld ask. "I have all the notes
ay them pretty nearly if not
a time."
replied his teacher, "it may cost
chestra position some day."
y James did get a chance to try
nist in a little orchestra. Strive
ld, he could not keep exact time
rest of the orchestra, and the
s forced to tell him that the pre-
plicant was better suited to their

as terribly disappointed, so much
dreams he seemed always to find
ing dismissed from orchestras.
when he was having a most
m it seemed as if a doctor had
ee him. After making inquiries
malady, the doctor requested
play for him. When the selec-
finished, the doctor exclaimed, "Just as I feared. Erratic Pulse. Erratic Pulse."

James was "scared stiff." "What did it mean? Was it serious? Was it incurable?"

"Ah, no," replied the doctor. "Not incurable. Just take the medicine your teacher has prescribed for you. Was it not, 'Count out loud everything you play; count your scales; count them in different rhythms; count your exercises; count everything'? For counting makes good rhythm and good rhythm has the steady pulse which the musician always feels. Remember, your cure lies within *yourself.*"

"Is that what my teacher meant when she said that she could not count for me, that I must do my own counting?"

"Yes, indeed," replied the doctor.

Waking up, James said, "I am going to count from now on. Never again will I lose a chance to play in an orchestra through erratic rhythm." Next time you go to the senior high school, you will see James playing the piano with the senior orchestra.

The Note Fence

By Anne Williams



The staff's a fence that we must climb
Up to the notes so high
That bob in two and three-four time
Like apples in the sky.

Our teacher tells us how to mount
And mother holds out hand;
We climb by slow and steady count
And view all music land.

So many fruits! We pick them all,
Whole note and half note cherries,
While tiny little eighth notes fall
Like shining ripe blackberries.

And mother helps us when we're done
Back home to Middle C
Where teacher counts them one by one,
These notes from music's tree.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

As usual the Junior Etude Contests will be omitted during the months of July and August. The results of the April contest will be announced in September.

Letter Box

Dear Junior Etude:

I am a boy twelve years old and have been taking lessons on the piano for several years. My sister is giving me lessons and we are learning some duets. My favorite is one of Sousa's marches. My sister gets The Etude and I enjoy reading the letters and stories. I like especially to read those from boys who are writing about playing the piano. My brother is learning the trombone, and we have fun playing together. I have not played for my class yet but expect to some day.

Your friend,
Clarence Olsen (Age 12),
Maryland.

Dear Junior Etude:

I have been playing the piano for eight years and the violin for two years. During the summer I practiced the violin two hours, and the piano one hour each day. I like my music study very much. I play the piano at school for our music class. My piano teacher says that I shall be a Bach player.

From your friend,
Lorna Irvin (Age 13),
Nebraska.

Dear Junior Etude:

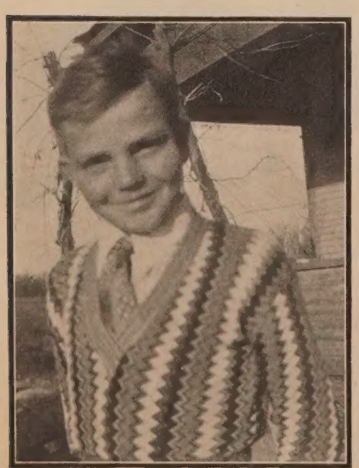
I have taken music for several years and am very much interested in it. Seven from our high school entered the "Georgia School of the Air" contest over station WMAZ. My number was *Valse,* by Chopin. Our teacher carried us down in her car. On the way down we had lots of fun spelling the names of composers.

From your friend,
Lois Bevel (Age 17),
Georgia.

Dear Junior Etude:

I never miss reading the letters in the Junior Etude. I have taken music lessons on the piano for several years and I like the music of Bach and Paderewski best of all. When I grow up I wish to be a composer like the great musicians. I am enclosing a picture of me.

From your friend,
Robert Blankenship (Age 12),
Oklahoma.



ROBERT BLANKENSHIP

Dear Junior Etude:

I am fourteen years old and have taken piano lessons for six years. I always enjoy reading The Etude. I would like very much to correspond with some one who loves music as much as I do.

From your friend,
Igor G. Diaknoff (Age 14),
2890 W. 8th Avenue,
Vancouver, B. C.

N. B. The Junior Etude receives a great many letters similar to the above, asking for the addresses of correspondents or asking to have their own address printed. There are many reasons why this is not done. However, in the case of writers who live outside the United States and can not enter the contests, owing to the length of time required for mail, these addresses are often given. The Letter Box is always glad to hear from its friends, no matter where they live; and when you write tell all the interesting things you know! If your letter is interesting it will surely be printed. If it does not say much that is of particular interest to other readers your name will appear in the "Letter Box List." And write as often as you wish. There is no limit to the number of times one may write to the Letter Box, nor is there any age limit. So some of you who have passed the age limit for the contests may still write to the Letter Box.

? ? Ask Another ? ?

I. If a minor key signature has four flats, what is the dominant triad in the relative major of that key?

II. G flat is the third note of what minor scale?
The fifth note of what major scale?
The sixth note of what minor scale?
The fourth note of what major scale?

III. What is the subdominant triad in the major key that has five flats?

IV. What is the name of the only opera Beethoven wrote?

V. In what town in Germany was Beethoven born?

VI. How many thirty-second notes equal a dotted eighth-note tied to a quarter-note?

VII. Who wrote *Traumerei?*

VIII. In what key is it written?

IX. What is its time signature?

X. What does its title mean in English?

Answers to Ask Another

I. E flat—G—B flat.

II. G flat is the third note of the E flat minor scale;
it is the fifth note of the C flat major scale;
it is the sixth note of the B flat minor scale;
it is the fourth note of the D flat major scale.

III. G flat, B flat, D flat.

IV. "Fidelio."

V. Bonn.

VI. Fourteen.

VII. Schumann.

VIII. F major.

IX. Four-four time.

X. Reverie (a day-dreaming).

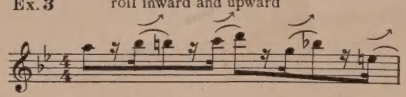
Music Study Extension Course

(Continued from page 470)

The fingers should be held close to the keys and a sweeping motion of the arms used so that the effect is almost that of a glissando.

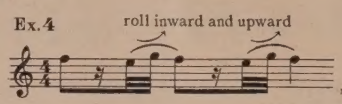
In measure nine another type of phrase stroke becomes necessary. The two-note phrases in this instance are played so quickly that they sound almost like grace notes. In passages of this sort *do not use the usual drop-roll* attack. Play *both* notes on one muscular impulse, which is to say, play *both* notes on the upward and inward roll of the arm, thus:

Ex. 3 roll inward and upward



In measure ten we have *three* notes all to be played on one inward and upward roll, thus:

Ex. 4 roll inward and upward

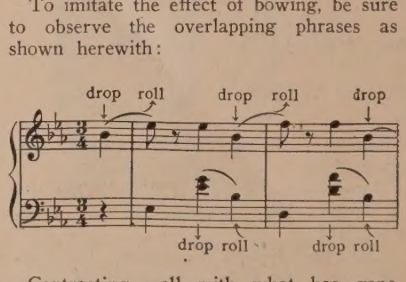


The entire composition is built on the four rhythmical patterns described and, if performed as directed, the result will be one of rhythmical elasticity and tonal variety even though the piece is played, as of course it should be, in strict tempo.

MINUET *by* Boccherini

Doubtless a great many Etude readers already know the Boccherini minuet in A flat from his ever popular string quartet. The minuet printed in this edition of our magazine is not nearly so well known, but it deserves its own place in the affections and in the repertoire of pianists. The haunting grace and quaintness of the earlier minuets adorn this little number. It will be charming or mediocre according to the rendition given it. Here again the matter of phrasing comes to the fore, this time "cross phrasing"—one voice releasing a two-note phrase just as another voice begins one. This overlapping of phrases is most effective when played by stringed instruments, the bowing of the instruments representing the phrasing on the piano. The fascinating thing about a piano is that it can really be a miniature orchestra, a string quartet or even a vocalist upon occasion.

To imitate the effect of bowing, be sure to observe the overlapping phrases as shown herewith:



Contrasting well with what has gone before, the second theme of the composition appears, beginning with measure nine, in longer phrases to be played with sustained legato. After the double bar, on line three, a new theme appears in C minor, beginning staccato, proceeding as a series of two-note phrases in double notes and ending with a descending diatonic passage played with articulated finger legato and with a slight *rallentando.*

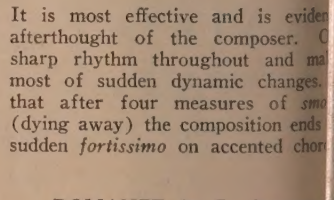
In the back of your mind let the days of wigs and knickerbockers live again and refuse to allow the tempo to be hurried. All effects should be dainty and none exaggerated.

SERENADE *by* Serge Rachmaninoff

Giant among the moderns, all Serge Rachmaninoff's compositions are individual and vital in character and content. This
nade is quite typical of his style.
terpret it one must revise one's con
of the word "serenade," or rather
singer of such a song. No timid lov
whispering his yearning to the hesita
companiment of muted strings. Ra
Falstaffian sort of person, perhaps a
Cossack shouting publicly the prai
his lady fair and wooing with the
abandonment to animal energy which
his plunging steed over the steppes.

After the introduction, which will
pret itself adequately if marks of e
sion are followed, begins the seren
waltz time. The opening chords
right hand should be broken in a
crisp manner.

If broken too deliberately the effe
be ruined. Hold the fingers close
keys and play with a sudden side tw
the hand, the fingers momentarily
ping the keys only to release
promptly. This gives an effect of
ous strumming across the strings of
tar. The melody which begins four
ures later should be given in rathe
tone, care being taken to observe th
tenuto tones, marked either *ten* or
ginning with measure 62, note the s
pp which later drops to *ppp.* In p
this section be sure to slur the third
of each measure into the first eighth
next measure. In measures 102 to 1
clusive, Rachmaninoff has been hea
concert to add an additional note
left hand chords as follows (the
note is written in small size):



It is most effective and is eviden
afterthought of the composer.
sharp rhythm throughout and ma
most of sudden dynamic changes.
that after four measures of *smo*
(dying away) the composition ends
sudden *fortissimo* on accented chor

ROMANZE *by* R. Schuman

Here we have an episode from
mann's every lovely *Faschingss*
"Carnival in Venice." A quiet, rat
little romance runs its course a
hubbub and hilarities of the holiday
Written in G minor it should be p
pensive mood which brightens o
mentarily for seven measures begi
the middle of line three, where the
changes to $\frac{3}{4}$ and the key to C
Returning thereafter to the G mino
$\frac{2}{4}$ rhythm, it ends adagio and wit
of melancholy. Evidently the
ended in disappointment and heart

The tempo indication, *ziemlich*
(moderately slow), should be adh
throughout. Every alternate mea
the first theme contains a triple
which must not be hurried, since
is to lose the mood of intro
Proper voicing should be observe
the pattern of the opening theme
the alto against a sustained tone
soprano.

Use the most beautiful sing
which your technic affords in pla
piece, and let each phrase have a d
tendency in tone and mood. It is
tended to be a cheerful romanc
have attained your object if you
duced a slight feeling of depre
melancholy in your listeners.

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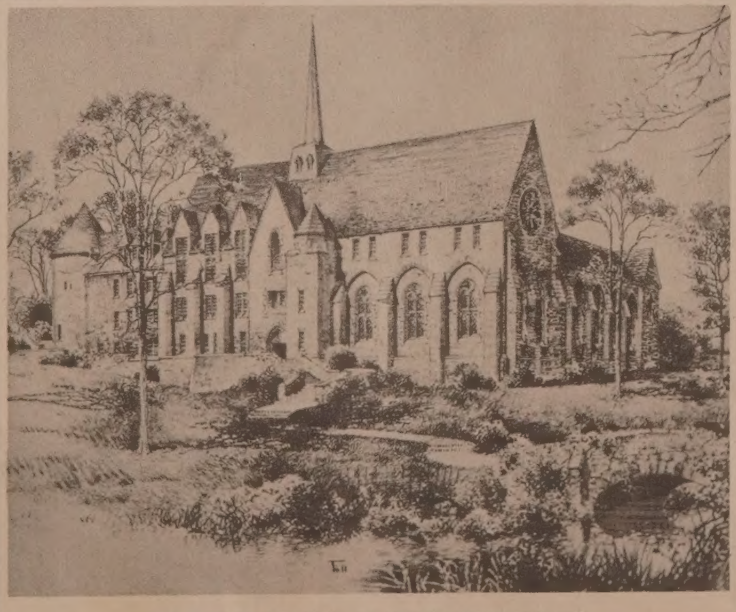
2000 MILES FROM HOME

By Inez Guereras

"Tiens!" I thought the boat would never get to New York harbor. We stopped at Havana for two days, but they were aggravating days. Of course the Prado and the Malecon are dream streets, but my heart was not there. It was in the great city whither I was going to start my career. What would that career promise? Out of the heart of a tropical country, away from my Latin family and the ties of ancestors, I was going to New York.

I, who had never seen snow, came into the harbor in what I was later told was a blizzard. In my pocketbook I had an advertisement of the teacher to whom I was going. It was clipped from THE ETUDE. Greatly to my surprise he and his wife met me at the pier and took me directly to their home. Then I found that people in the great city were after all very little different at heart than people under the palms on a coral reef.

Everything was so strange. The air seemed to fill my lungs with new power. It was cool, sharp, energy-making air. I wanted to work as I had never worked before. The practice that was so difficult at home seemed so easy in New York. I found the value of being separated from my family where I simply had to work to keep from getting lonely. I noted that it was fun to work and that I was progressing twice as fast as I could possibly progress at home. If I had stayed home, I would have been a nobody. The great city gave me my chance.



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